CARTOONIST PROfiles

BUD SAGENDORF, who writes and draws POPEYE for King Features Syndicate, has sketched herewith some of the strip's famous characters for our cover. Starting at the upper left with Alice the Goon, and going counter-clockwise, you see J. Wellington Wimpy, Popeye, Swee'pea, the Jeep, Granny, Olive Oyl, the Sea Hag, Bernard, and Brutus, looking over the fence. Elsewhere in this issue we begin some of Sagendorf's reminiscences about Popeye's creator, the late E. C. SEGAR, with whom Bud was very closely associated from 1931 till Segar's death in 1938.

Issue No. 13-March 1972 **$2.50**

Sound Off!

I am very happy to see major forces in the industry working hard to create a cartoon museum; a sorely needed project from both a recognition and preservation standpoint. A professional, quality magazine such as yours is a terrific booster for a museum venture because it presents the cartoonist to the general public in a sophisticated manner, and tends to point up that cartooning is indeed a true art form.

Tom Stemmle
Trenton, New Jersey

In Issue #12 John Gallagher mentions, "There was one strip . . . done by two young guys who syndicated it on their own. When they had enough, they just abandoned the whole thing." If we're thinking of the same strip, it was 'Sir Bagby', by R. and B. Hackney. It was one of my favorites while it appeared, so much so that it was the only strip in the L.A. Times that I took the trouble to clip out and save. I was awfully disappointed when it disappeared. Whether or not this is actually the strip Mr. Gallagher has in mind, I'd enjoy seeing one of your fulsome articles devoted to it, if anyone knows where the Hackneys are today to ask them.

Frederick Patten
Culver City, California

Editor's Note: Rick Hackney is a charter subscriber to CARTOONIST PROfiles and we'll discuss the possibility of an article with him.

I really enjoyed the #10 issue of CARTOONIST PROfiles, especially the Chon Day profile and the story and photos of the MAD affair. As the proud owner of all 146 issues of MAD, it was a real treat to see the pics of the guys responsible for the magazine. I've been a great fan of the work of Jack Davis ever since I first saw his stuff in the summer of 1955. I think his best work was done for the earliest MADs, the other Harvey Kurtzman satire magazines, Playboy, and certain advertising jobs such as the promotion work for 'It's a Mad Mad Mad Mad Mad World'. A superb cartoonist.

Would you be interested in running an interview with Playboy's mirthful master of the macabre, Gahan Wilson? I've corresponded off and on with Gahan for a while, and I'm sure he'd agree to an interview for your pages.
Dick Voll
Newberg, Oregon

I would like very much if you would do a piece on some of the work of Walt Ditzen and his 'Fan Fare' cartoons. I think his cartoons are very good.
Manuel M. Braga
Cambridge, Massachusetts

Another Big One from NEA

AMANDA PANDA

By Marcia Course & Jack Millie

AMANDA PANDA is an entertaining, instructive comic feature for youngsters that has the ability to charm oldsters. Created especially for preschoolers, this daily (soon to go Sunday) strip has been enthusiastically received by editors and educators.

If you have an idea for a comic page feature, you're invited to send it to Tom Peoples, Comic Art Director, Newspaper Enterprise Association, 1200 W. Third St., Cleveland, Ohio 44113.

In August the Japan Animation Film Association (JAFA) was established. It is the very first organization on animation film here in Japan and it is now planning to hold a 'Tokyo Animation Festival '71' this coming November. It will be a sort of International Festival and the Association has already asked many animation film makers from abroad to take part. I am now working on the project as one of the committee members who are helping to promote the festival.
Kosei Ono
Tokyo, Japan

Beautiful turn-of-century originals by T. S. Sullivant, Grace Drayton, Rudolph Dirks, Swinnerton, others for sale or trade. JOHN HERBERT, 267½ West 11th St., New York, N.Y. 10014.

WANTED: Alley Oop Sunday and daily pages. Any books, originals also. Write to Peter Malik, 32 Woodlawn Ave., Uniontown, Pa. 15401

CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 13

March 1972

••Notes from the Editor••

At the time of this writing, your editor is looking forward, in February, to the visit to our magazine office, of Mr. Bertil Falk, an editor of a large daily newspaper, KVALLSPOSTEN, published in Malmo, Sweden. This past December, KVALLSPOSTEN began to publish American comic strips in full color, seven days a week. We have already seen Dick Tracy, Louie, Ferdinand, The Wizard of Id, and Peanuts printed in this attractive manner. Mr. Falk has expressed the desire to interview us about CARTOONIST PROfiles, and to take some photographs of us at work. Hopefully, we will be able to report to our readers at a later date some of his *comments on the Swedish cartooning scene.*

Those readers who finally saw the CBS-TV Special 'Funny Papers' on Sunday evening January 16th, will wonder why we made such a big splash about it in our Issue #11. In explanation, the program as originally taped, was a full hour in length, and was considered as a pilot for, hopefully, a regular TV show on the comics. However, by the time it reached the home screens, 'Funny Papers' was cut to half-an-hour, with much of the script eliminated. For instance, most of the action in the 'Orphan Annie' sequence was cut, a 'Beetle Bailey' sketch was eliminated, parts of 'Major Hoople' were missing, etc. Too bad.

Table of Contents

Sports Cartoonist Murray Olderman 4
Popeye—Segar and Bud Sagendorf 14
Still Life—Jerry Robinson 24
Super Duper—Bill Kresse & Sandy Fries 34
Convention Sketching—Jim Dobbins 42
Roy Crane Sketchbook 48
Comments by Alex Toth 51
MAD Russian trip 60
Nostalgia—Boots & Her Buddies 63
Clive & Augusta—English Comic Strip 70

P.O. Box 325, Fairfield, Conn. 06430

CARTOONIST PROfiles is published quarterly (March, June, September, December) by CARTOONIST PROfiles Inc. Subscriptions and correspondence pertaining to them should be addressed to CARTOONIST PROfiles, P.O. Box 325, Fairfield, Connecticut 06430. Editorial office of publication is located at 1625 Railroad Avenue, Bridgeport, Connecticut 06605. Subscription rates: U.S. $8.00 yearly — Canada $9.00 — Foreign $10.00 — Individual copies $2.50. Copyright© 1972 by CARTOONIST PROfiles, Inc. Reproduction without written permission is prohibited. Advertising rates on request.

Second-class postage paid at Bridgeport, Ct. 06602

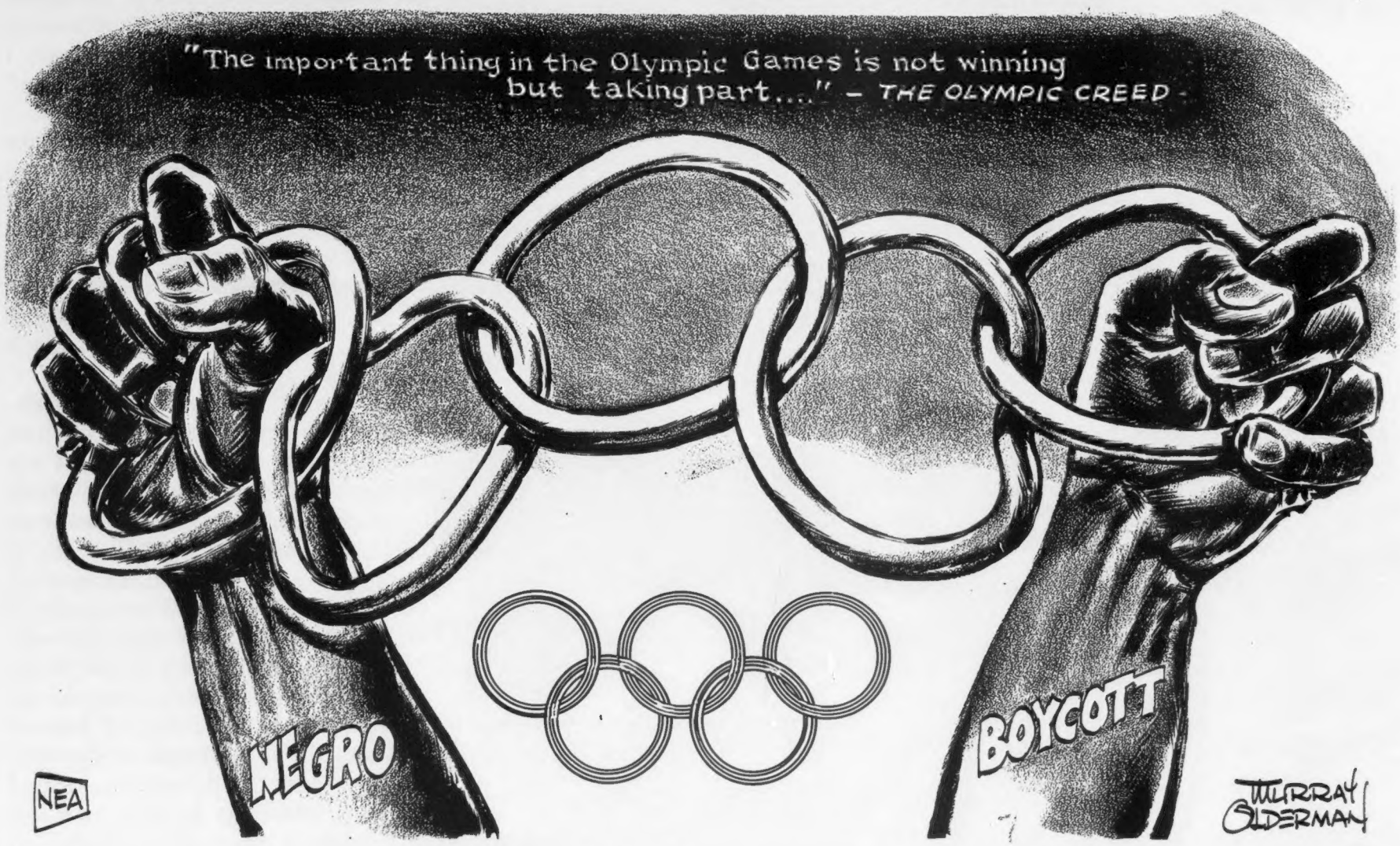
MURRAY OLDERMAN

The noted sports cartoonist, MURRAY OLDERMAN, is a man of many talents, having been a newspaperman, a sports writer, an editor, an author of books, as well as a cartoonist for newspapers and for television, for many years. The ranks of sports cartoonists have been dwindling in recent years, and CARTOONIST PROfiles is fortunate to have had the following talk with him before he left New York for his present base with the Newspaper Enterprise Association in San Francisco.

Murray Olderman with Willie Mays at the Giants' training camp in Arizona, 1967.

Q: How is sports cartooning different today from what it was a number of years ago?

A: In the past the traditional sports cartoon consisted of a nice rendition of a sports figure surrounded by a few 'goomies' or little action figures depicting some of the events in his career. Willard Mullin carried this much further and began to make the sports cartoon a meaningful thing, an expression of himself. Spurred by Mullin, the sports cartoon became an editorial vehicle more than just a graphic display to make the sports page look nicer. He developed the idea of telling a story in a cartoon. He had the tremendous advantage of having a lot of space to work with, because with space he was able to play with design and he had room to develop his theme. Sports cartoons were in full flower before you had halftones in newspapers, then as halftones came in, the large number of sports cartoonists seemed to decrease for two reasons. 1. A lot of fellows can draw but don't know sports. 2. And a lot know sports and can't draw. *Very few people can do both.* In the early days you could get by *just with graphics*, in other words. For example, Burris Jenkins was held up as one of the greatest sports cartoonists. He was an illustrator and didn't have to concentrate on ideas as much. But as sports cartooning developed and changed, in the way I've just been talking about, you had to be able to do both, or you lost out. And now the full-time sports cartoonist is almost a vanishing species. Mullin lent ideas primarily to the sports cartoon, as well as a very vivid, very aggressive drawing style. Nowadays, a sports cartoon has to be an editorial cartoon with a sports motif. Incidentally, here is one plus which the sports cartoon has—you have natural action built into your drawings, if you take advantage of it, whereas an editorial cartoonist may have to draw a portly old guy sitting behind a desk looking at the Capitol, or something like


TWISTING IT TO THEIR OWN PURPOSE
"The important thing in the Olympic Games is not winning but taking part...." - THE OLYMPIC CREED
NEGRO
BOYCOTT
NEA
MURRAY OLDERMAN

MURRAY OLDERMAN: "This is what I mean by the trend of the sports cartoon toward editorial cartoon thinking. It appeared at the time of the '68 Olympics."

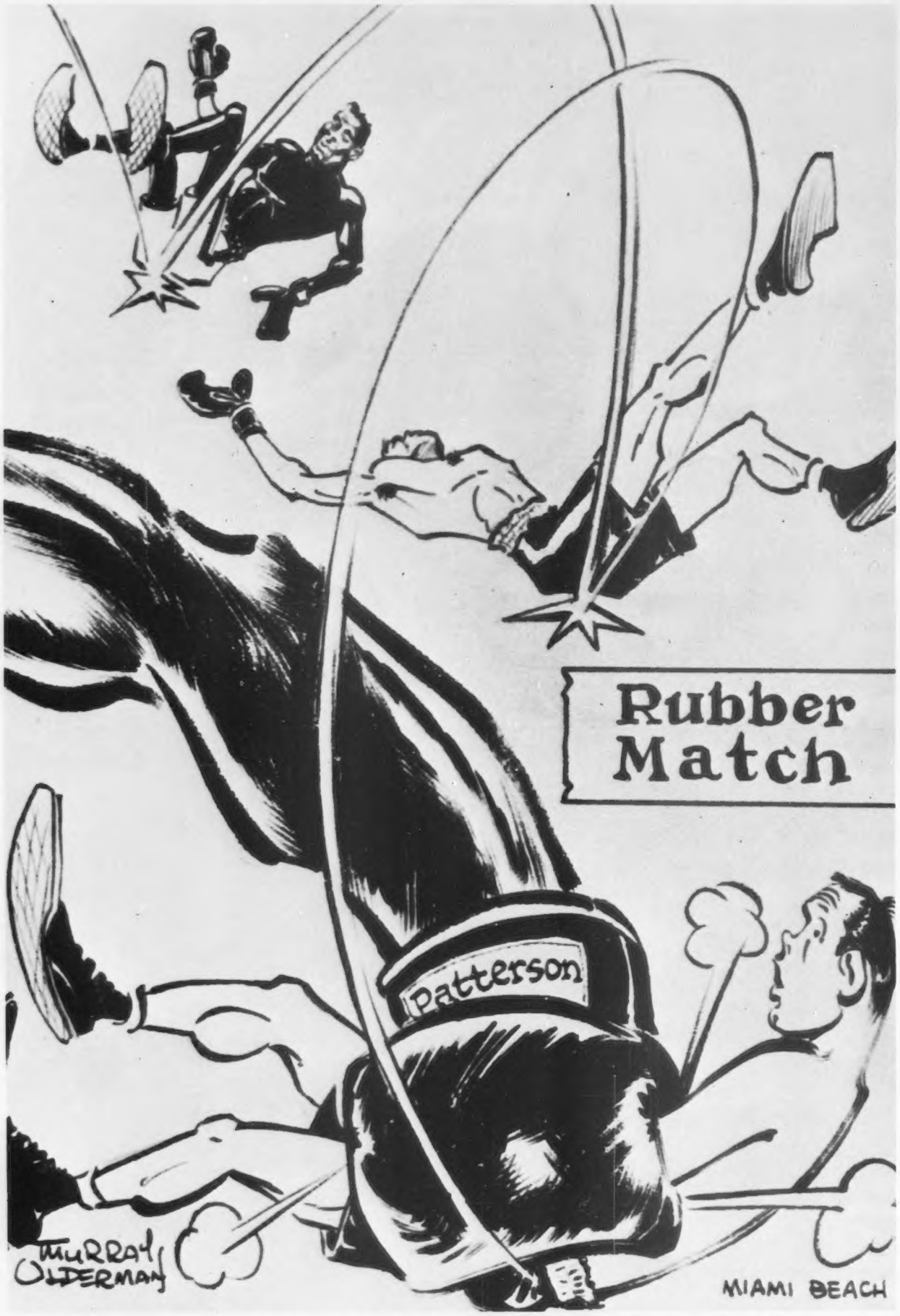
that. We sports cartoonists have these virile young men running all over the place.

Q: Is there much of a chance for a young cartoonist to get into the sports field these days?

A: It's a small field, and the opportunity is limited, so he's got to sell himself. There has to be a pioneering instinct in a fellow because he sometimes has to go to a paper that doesn't have a sports cartoon, and to try and blaze a new trail. Here's another problem—the sports cartoonist is competing against hard news. Comic strips have a regular niche in the paper, and so does the editorial cartoon as the voice of the publisher. But the fellow in charge of the sports page is a news man and he tends to go for news. And many of these men feel that a sports cartoonist is a luxury. Bill Gallo, who has a regular sports cartoon niche in the N.Y. News, and Lou Darvas in the Cleveland Press, are exceptions to this rule. It goes without saying that the sports editor is cramped for space.

Q: What led you into sports cartooning?

A: I was always kind of nuts about sports as a kid—I played some, started to read about them, and my interest in becoming a newspaper man (concentrating on the sports



"This cartoon was done in my hotel room in Miami right after the third Patterson-Johansson fight, in which they knocked each other down alternately, and then bounced up, until Patterson finally nailed him. This cartoon was transmitted by UPI telephoto."

field) started very early. I began doing realistic copies of newspaper and magazine photos of various sports personalities. By the time I reached high school, I guess I had developed a facility for this, and I was particularly impressed by the draftsmanship of Tom Paprocki, the AP cartoonist whose work appeared in the N.Y. Sun. Tom and Willard Mullin were the reigning sports cartoonists in New York at the time. So I branched out from my copying by trying my hand at sports cartooning.

I was born in a small town in Rockland County, N.Y., and by the time I was a senior in high school, I was sports editor of the weekly county paper. Most of my work for them was writing but I did a couple of sports cartoons for them too. Then the summer before I was going to start in college, I quit and submitted some cartoons to the Rockland Journal-News, a daily. At the time of their printing, I became aware of the problems of reproduction. From this time on, whenever I got a chance to be close to a cartoonist, or meet one, it became an obsessive thing to me, to learn what kind of paper, ink, and pencils he used. And I also started writing away for originals so that I could get an idea of what various cartoonists were doing and how they were accomplishing the things they did.

Q: What writing and what art training did you have?

A: I took a course in design in high school and in college I was a liberal arts and journalism major. I went to to the University of Missouri School of Journalism for 3 years and graduated. In addition to the journalism, I took a course in drawing and in oil in the art department. A daily paper, The Columbia Missourian, published by the school, served as our lab, and I wrote sports and did cartoons for it. This gave me experience at an intimate level of the problems of drawing for newspapers. I also did work for the University humor magazine. And I began to realize that I had to work more on my

comic art, and that I shouldn't depend on photos for my sports cartoons.

Someone told me that the one thing that separates an amateur from the pro immediately is the lettering. You can immediately detect a kid who isn't quite ready, if he doesn't have clean, sharp lettering. In my case, I fudged from the start—I lettered on a slant so I could cover up. If you letter straight up and down, any irregularity is immediately perceivable. On a slant, you can sometimes mask it. All of my formal training was journalism oriented. After I left Missouri I went into the army, and following that I got a degree from Stanford in Humanities.

When I got out of service in 1946, I was married, and didn't have a job, so I went to the Medill School of Journalism at Northwestern and got a Masters. While there I sold sports cartoons to the Chicago Daily News and this was a metropolitan market breakthrough for me. Afterwards, I sent samples of drawings, as well as my credentials as a writer, to every possible person, and I was hired by the McClatchy Newspapers in Sacramento, California. I was to be primarily a cartoonist but also a feature writer for their 3 papers, The Sacramento Bee, The Fresno Bee, and the Modesto Bee. After more than 4 years with them, I went to the Minneapolis Star & Tribune as a combination sports cartoonist and feature writer, and then to The Newspaper Enterprise Association (NEA) in N.Y., ostensibly to develop a *sports comic strip*. But New York had always meant the big time for me and when I came to the city and got a chance to meet all those sports personalities, and go to Yankee Stadium, and do all the things I always had thought one did in the Big Town, I found it difficult to con-

"The modern sports cartoon doesn't always need text blocks and little goomies surrounding the main figure."

centrate on the idea of doing a sports comic strip while all this *live* stuff was going on around me. So I started writing features and doing some sports drawing for NEA. In 1964 I became Sports Editor, and continued my cartoons but upped my writing production. The first 10 years at NEA I did a good deal more drawing than I did writing.

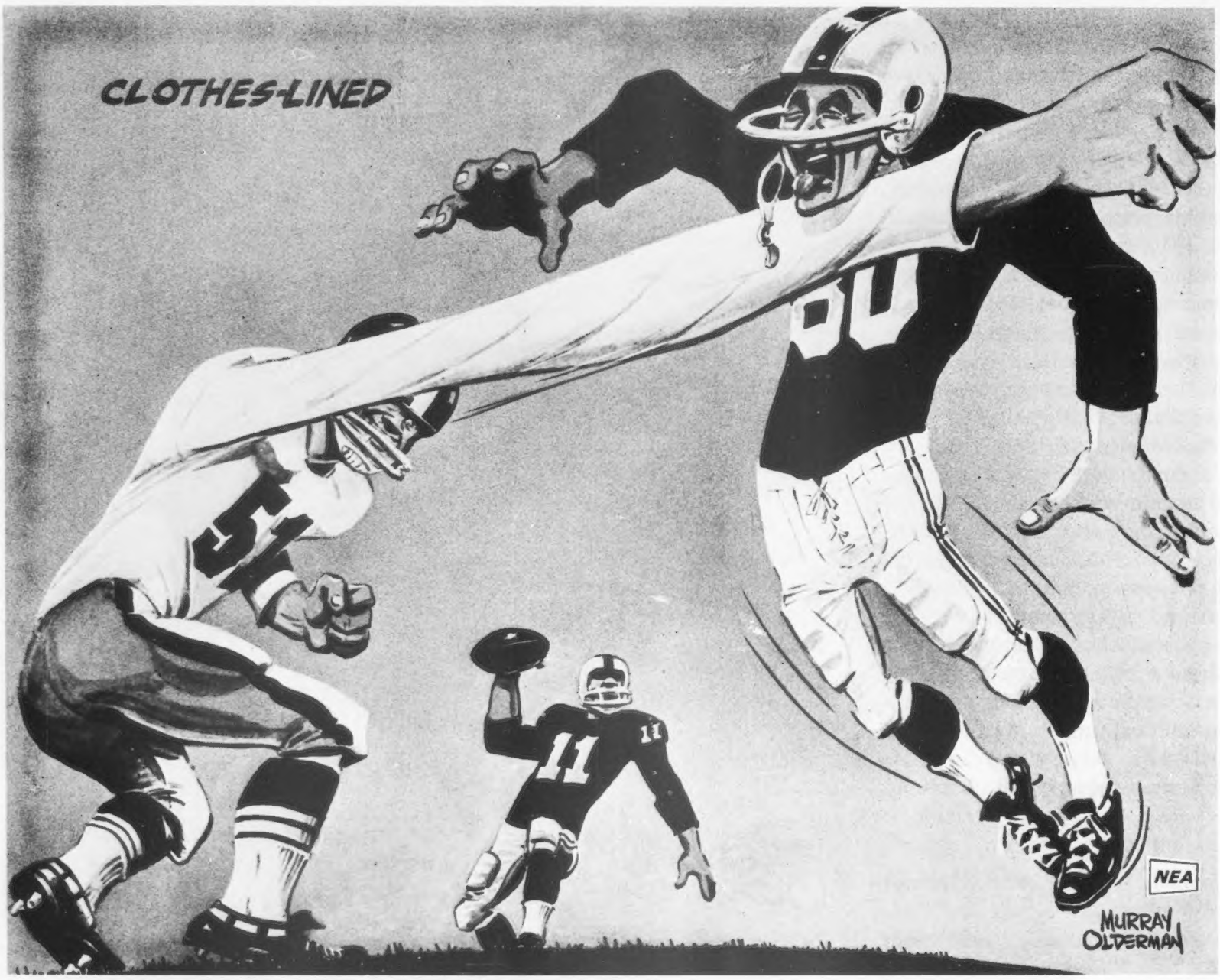
Then in 1968 I became Executive Editor in the editorial department of NEA, overseeing sports, women's features, entertainment, and general stories. During this administrative period, my drawing production fell way off at NEA, but I kept in practice because I've always done additional freelance work.

To bring things up to the present, I'm now based in San Francisco, am much more involved in cartooning once again, and am a contributing editor at NEA, doing some national correspondence and several sports cartoons during the week.

Q: I know the sports cartoonist gets a kick out of constantly rubbing elbows with sports celebrities. How do they react to the cartoonist?

A: Well, athletes are surrounded all the time by writers and often have sort of an antipathy to them, but there's a certain mystique of the arts around *cartoonists,* as far as these players are concerned. In other words, a guy who can draw has charisma for them. And there's a vanity factor here—a player always likes to see a drawing of himself. They're more sensitive about the written word than they are about a drawing of themselves. In fact, the only time I've run into sensitivity with an athlete was when I did a drawing of Arnold Palmer when we were in Mexico City for the World Cup around 1967. When he smiles

"This is my favorite of the special drawings I did for NBC-TV on the jargon of pro football. These cartoons were also distributed through NEA."



his eyes tend to close like a Chinese, and when my drawing appeared in a Mexico City paper he kidded me about it. But I've always had a good relationship with him. I remember doing a cartoon of Mickey Mantle's father for Father's Day (he was very close to his dad), and there was always a tremendous rapport between us.

Q: Would you add a little more to what you said before about the modern type of sports cartoon?

A: You can go into much more serious areas nowadays because sports have become an increasing part of society and a mirror of what's going on in it. For instance, in doing a cartoon about someone like Mohammed Ali, the sports cartoonist would almost have to get into the area of political cartooning —he'd have to be *pro*-Clay or *anti*-Clay.

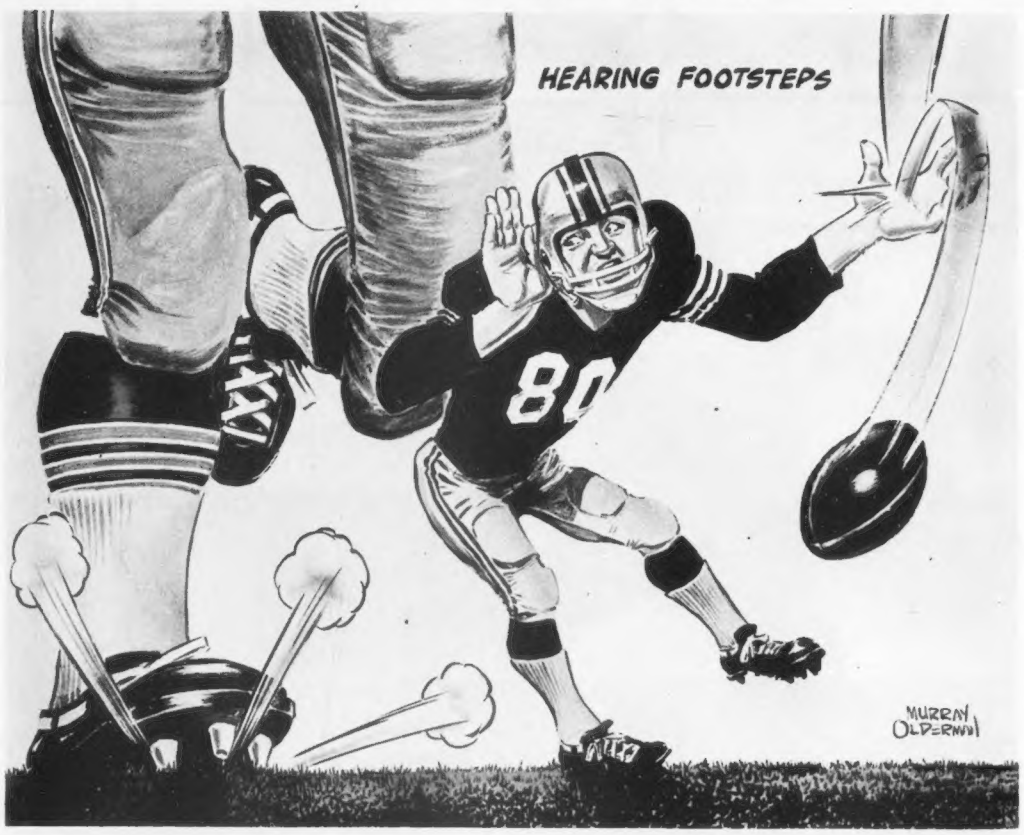
Q: You've done a lot of sports cartoons for TV, haven't you?

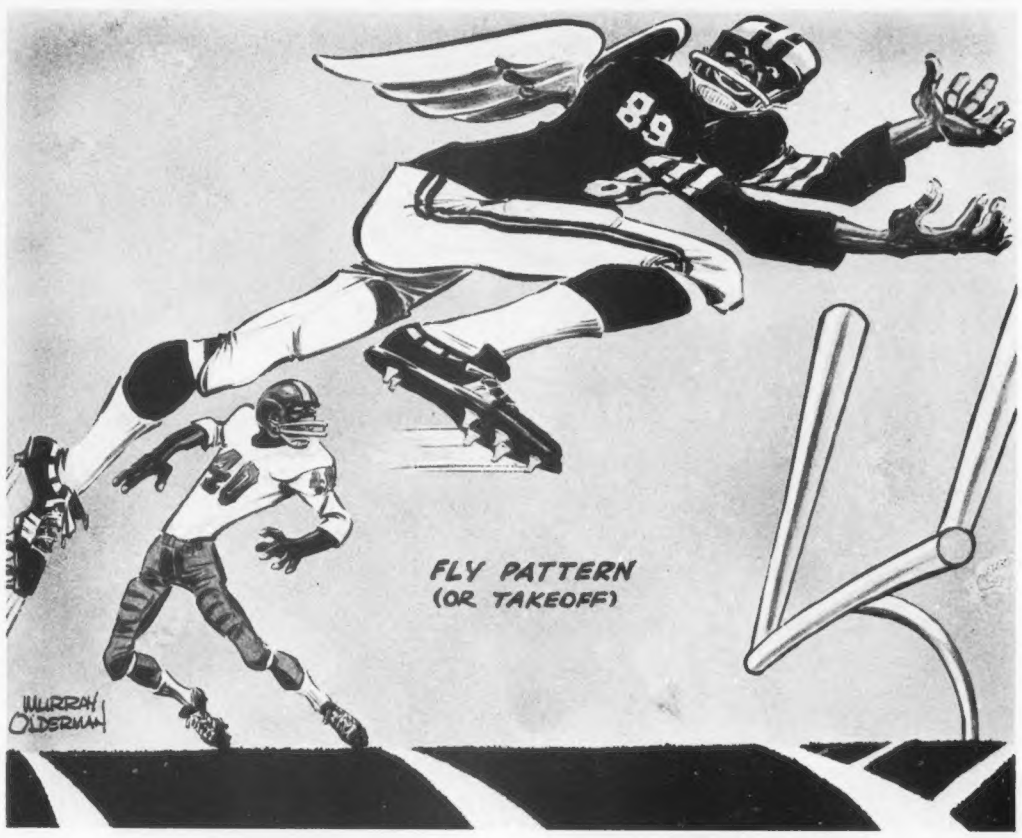
A: Yes. A year or so ago I kept hearing football announcers using various terms such as 'clothes-lined', 'blitz', 'fly pattern', etc., which I figured that many fans were unfamiliar with. As a result, I later did some color cartoons, a few of which you're including with this story, which were shown on TV during the season, whenever one of these terms was mentioned by an announcer. I did the same thing for their baseball telecasts too.

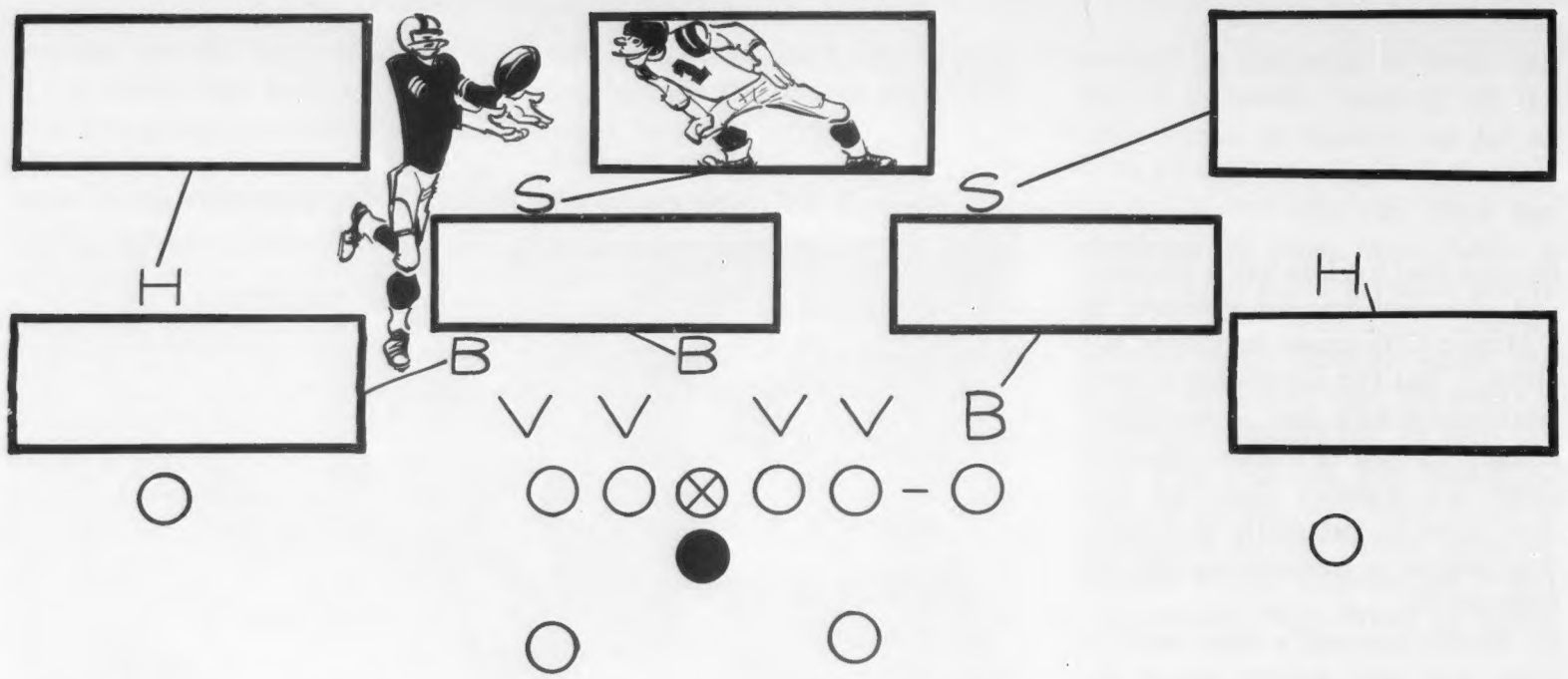
Q: You added something new to football play diagrams, didn't you?

A: I added little action figures to the often-complicated coaches' diagrams, in order to make them a little more understandable. You can re-

TV cartoons on the jargon of pro football.



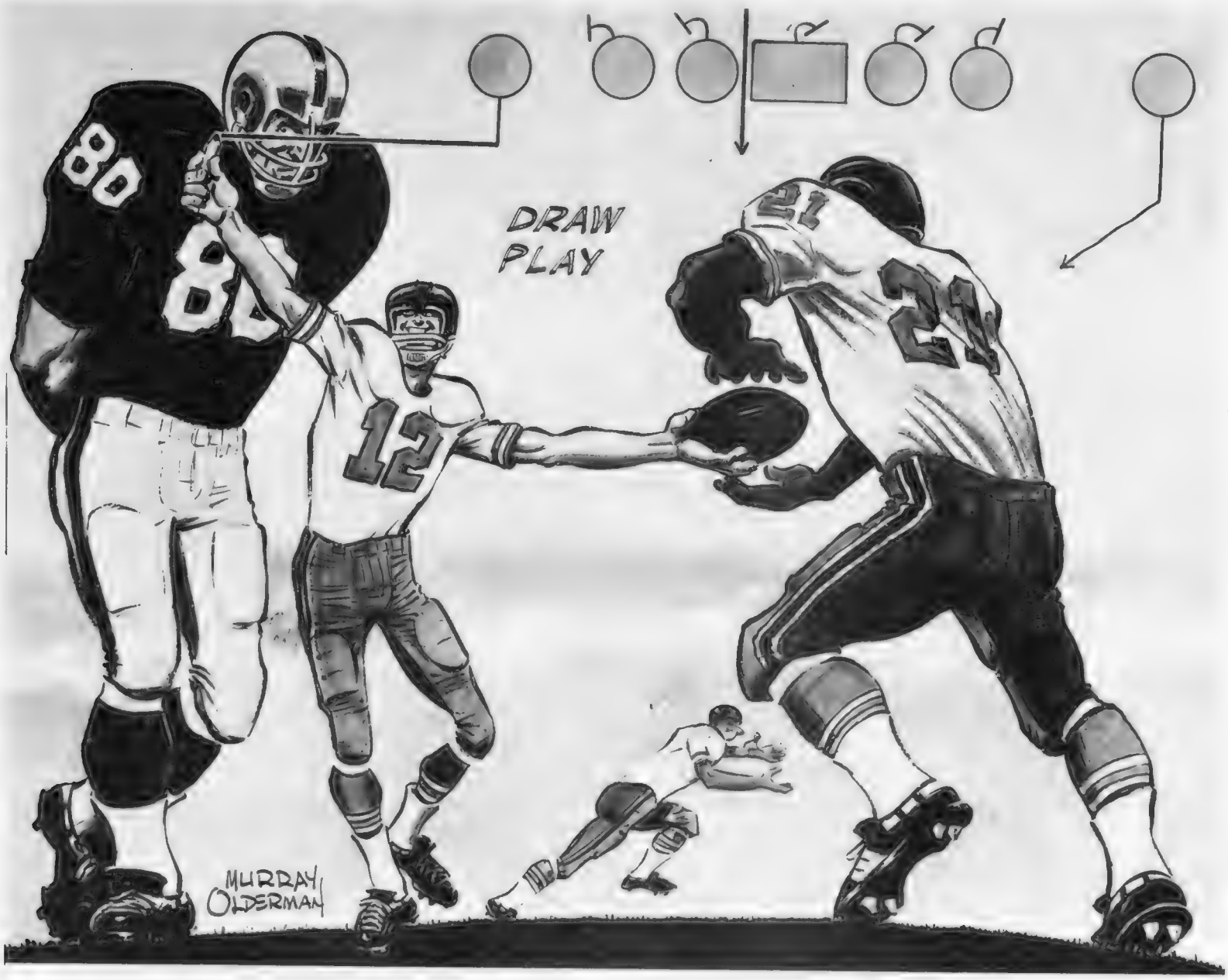


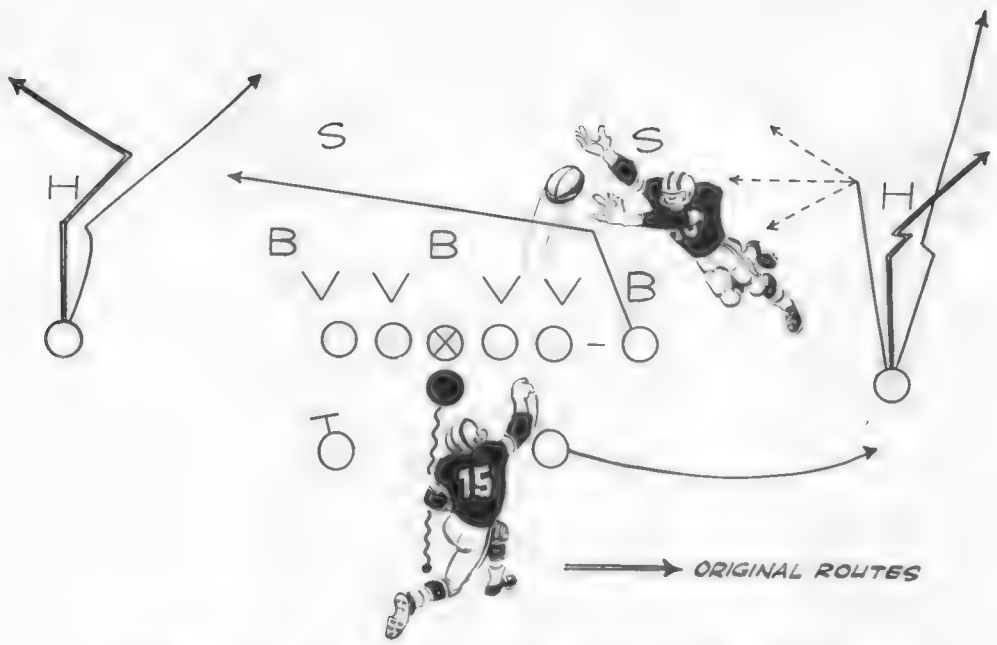


"Diagram from my book 'The Pro Quarterback' (Prentice-Hall) showing how receivers penetrate zone defense in pro football."

"Another of my TV cartoons on the jargon of pro football."

"Another of my TV cartoons on the jargon of pro football."





"Diagram from my book 'The Pro Quarterback', showing pass routes."

MAYBE THE RED SKELTON SHOW (TUESDAYS, CBS-TV), IN ITS 7TH SEASON★ KEEPS GAINING STRENGTH BECAUSE ...
... THERE ARE SO MANY OF HIM!
MURRAY OLDERMAN
★only weekly comedy show left
NEA

"At one time I also did a weekly cartoon about television for NEA."

Murray Olderman watching Arnold Palmer in action, close by his elbow on the tournament trail.

produce a couple of these from my book, 'The Pro Quarterback' (Prentice-Hall) if you'd like to.

Q: You got to be known as the guy who always had a trophy under his arm to give to somebody, didn't you?

A: That's right, I guess. I created the 'Jim Thorpe Trophy' for NEA, in which the players in the National Football League are polled annually in order that the most valuable player in the league can be chosen to receive the trophy. This was started in 1955. Also, a few years ago we started the George Halas Trophy for the outstanding defensive player.

Q: Do you have a final word for the aspiring cartoonist?

A: There's always room for inventive thinking and for ideas, in the type of society we have. A person who depends upon the facility of his hand and eye, and his drawing ability, still has to be aware of the fact that what he's doing is an expression of himself and he has to relate to what's going on in the world in general. People tend to be a lot more serious about relating to society today. Cartoonists are drifting in that direction—all of Walt Kelly's work, for instance, is related to society, the same is true of Mort Walker's cartoons, and those of many others in the field. ●

POPEYE®

POPEYE is distributed by King Features Syndicate

In this issue we're beginning some reminiscences about one of the greatest creators of comic strip characters in the history of our profession, and about his most famous strip — E. C. SEGAR and POPEYE. FORREST (BUD) SAGENDORF who has been writing and drawing the daily and Sunday Popeyes for a number of years, met Segar in 1931, lived with him until Segar's death in 1938, has been connected with the strip, in one way or another, ever since then, and so is in a unique position to tell our readers about one of the all-time cartoon giants. In a later issue of CARTOONIST PROfiles, Sagendorf will tell us about some of the Popeye characters he helped to develop, his thoughts about the strip, and about some of his experiences in connection with it.

Q: I know that CARTOONIST PROfiles readers want to hear about how you first became an assistant to the late, great ELZIE SEGAR, of POPEYE fame. Would you tell us about that?

A: To begin with, let me give you a little background. At the age of 7, I started wanting to be a cartoonist. As I sometimes tell my chalk-talk audiences, I decided at a very early age that it was easier to learn to draw than to learn to spell. I was born in Wenatchee, Washington, and came to Santa Monica, California, at age 3, with my mother and sister. My dad had died, and I was completely encouraged in my cartooning interest by them. My sister worked in a stationery store and all the time I was growing up I had unlimited supplies of paper, pencils, ink, etc. She was the head buyer for the store's art department, and brought materials home from the

This photo of Segar was inscribed: To Bud—from one photographer to another—Segar.

store. As luck would have it, Segar bought all his supplies from her and she had told him that her brother liked to draw cartoons. Segar had been doing THIMBLE THEATRE for a number of years but the character Popeye had only been introduced a year or so before my sister told Segar about me. This was in 1931 and I was 17. Popeye was beginning to catch on, as a character, and my sister often talked about him and about Segar. I had been getting two-bits apiece, in high school, for painting Popeye on the back of leather jackets. When Segar heard about me, he invited me up to his house to talk cartooning. When I went to see him I was wearing my leather jacket with Popeye on the back and he was amazed that I could get 25¢ apiece, in the depths of the depression, for doing this. You see, although he of course knew that 'Thimble Theatre' was popular, the impact of Popeye with the public hadn't caught up with Segar as yet — he wasn't aware of how enthusiastically the sailor had been received by the public.

Although I had been drawing all the time, I was naive as hell. I took some panels I had drawn along to show him, but I had done them the same size that I had seen them in newspapers, and I didn't know that cartoons could be reduced. Believe it or not, I had always thought that cartoonists drew a whole bunch of little squares and that engravers had to put them all together in order to make up a Sunday page. After all, where would a kid out in the sticks, on the wrong side of the tracks, get to see an original? I remember how shocked I was when I saw my first full-sized original at an exhibit of the work of an L.A. political cartoonist at a museum in Los Angeles. I still have the little sketches that Segar made for me to show me how to

draw, on the occasion of that first visit. If you want to, you can include a few of them with this story.

Sometime after that, he called, saying that he had to make a trip east, and would like me to help him temporarily for 3 weeks before he left. Sometime after Segar returned, he offered me a job on a permanent basis, and from then on he was the closest thing I ever had to a father. And, during the 7 years I lived with him, I learned what a great teacher he was.

Q: How do you mean — you lived with him?

A: Well, during those years I was lucky if I got 2 nights a week at home, sleeping in my own bed. We started work around 7 P.M. and kept on till around 4 A.M. Practically the only time I was away from him was to date my girl friend, Nadia, who became my wife. And when I *was* at home, the phone would probably ring around 9 o'clock and Segar would say, "Bud, we've got to work on ideas." So I'd call the coast guard to put the boat in the water. We'd get our Coleman lanterns, go out and tie up to the breakwater and fish the rest of the night, working on ideas.

Most of the ideas were created when we were sitting in a boat fishing — or in some drug store or hamburger joint on the Post Road, or while we were going back and forth to the duck club. Segar had taken a membership in a duck club, just below Oxnard where there's a big Navy rocket base now, and he built a house up there — a beautiful one although he called it a cabin. Eventually we engineered and built several lakes because he liked to fish so much. Incidentally, the reason he seemed to like me right off the bat as a punk kid was that I said 'yes' when he asked me if I liked fishing. When he asked me what I read, and I answered 'Science Fiction', he said, "You're hired!" Science Fiction, needless to say, was one of his great loves.

At this time we also had a suite of rooms at a hotel in Santa Monica, so we either worked at Segar's house, or at the hotel, or up at the duck club. His office was at the hotel. Four days a week, Segar and I, plus three of his buddies lived up at the duck camp, and I remember that these hunting and fishing cronies put me through the toughest two weeks of my life when I first went up there. I'd been raised by a mother and sister and hadn't been around too many adult men, but I grew up during those two weeks and I found them all to be great guys. One of them gave Wimpy his first name (J. Wellington) by the way. We'd all sit around in the cabin, talking about the characters who were real people to us. And we'd roll on the floor laughing at the ideas we'd created. During these sessions, both Segar and I would be making notes. In between times we might be cleaning guns or shooting at logs in the fireplace.

BUD SAGENDORF

Sketches which Segar made for Sagendorf — showing him how to draw.

Speaking of guns, Segar grew up as a Mississippi River boy in Chester, Illinois (he was a real Huck Finn), and he had a stepfather who'd hand him three 22-bullets and say, "Elzie, I want 3 squirrels!" Segar told me he'd damn well better come back with those three squirrels too. Because of this early training, he was probably the greatest shot on a moving target in the country. Which reminds me of one time when we were up at the duck club with Gary Cooper, Clark Gable, and Gene Pallette, that wonderful character actor you undoubtedly remember. We'd been testing the shotguns for spread and somebody was bragging about Segar's shooting, so I got the 22 and a box of plastic poker chips which Segar proceeded to break right and left in the air. Nobody else could hit anything. At that, he said, "Bud — got a penny?" I threw it up, probably 30 feet in the air and he knocked it out of the sky in one shot! Later, as he and I were leaving, he said, "Bud, don't ever let me try that again!"

Getting back to cartooning, he'd be working on a panel and he'd often call me over from my board during the years we were together and ask me, "Now do you know why I did that?" I'd seldom be lucky enough to guess and then he'd proceed to explain why. He was a great teacher.

Very few people understand where his strip came from. As a very young man he ran the movie projector in the local theatre one night a week, and, incidentally, he was very proud of the MO tattoo on his arm. (Movie Operator) And this is where he first became acquainted with the Charlie Chaplin comedies — as he hand-cranked the projector throughout the evening. If you look at 'Easy Street', Chaplin's most famous early film, you'll see Popeye and Brutus — the symbols were right there of the little guy against the big bruiser. This was his inspiration.

He'd also been painting houses and hanging wallpaper (his stepfather's business), but his painting career abruptly came to an end after he had painted a farmer's barn and the first rainstorm washed the paint all off. He happened to read in Popular Mechanics how to make a million in cartooning, and since he loved cartooning, he sent for the old W. L. Evans course for $20, and finished it in 16 weeks. And, although he was still in his teens, he decided to go to Chicago because Evans had told him that he was now a cartoonist, and had given him a diploma to prove it. He walked into a newspaper in the Windy City and said, "I'm a 'cartoonist'." Although he was the shyest guy in the world — small, and came about to my shoulders — he had a naive confidence that overrode this shyness because he was so positive he was going to be a cartoonist. The Chicago editor asked him how he would like to draw 'Charlie Chaplin' daily and Sunday. Although all of the Evans training had had to do with political cartooning, and Segar knew nothing about comic strips, he said, "Fine", and took right over.

Later he did an illustrated column called 'Looping the Loop', and for several years, during this period, he had to make a nightclub every single night. As a result, during the years I lived with him, I only knew him to go to one nightclub during that time. His editor apparently wasn't too happy with the little spot drawings Segar did to illustrate his column and tried to get him to forget them

Popeye in 1932.

POPEYE- OH, POPEYE! WHERE ARE YOU?
I'M A LITTLE AFRAID- THE NIGHT IS SO STILL- NOT A SOUND EXCEPT THE SHOOTING OVER IN SKULLYVILLE
IS IT TRUE THAT I AM THE ONLY WOMAN WITHIN FIFTY MILES OF HERE?
THA'S WHAT THEY SAY-I BELIEVES THEY'S A OLD DANCE GAL OVER AT SKULLYVILLE, BUT THEY DON'T COUNT HER

and concentrate on a purely written column. Fortunately he decided to stick with cartoons.

Eventually he was picked up by the Hearst organization to come to New York where he did a strip for King called 'The Five Fifteen' or 'The 5:05' — I can't remember which. This involved the characters SAPPO and MYRTLE (his wife's name) whose adventures later became the top piece on the Thimble Theatre Sunday page. It was my job to gag this part of the page during the time I was with him.

Q: How did THIMBLE THEATRE get started?

A: Well, Segar and Walter (Smitty) Berndt had been going out on the East River to fish every afternoon, and the head of the syndicate was aware of it. So he called Segar in and said, "if you've got time to fish, you've got time to do another strip!" At the time, 'Minute Movies' was the big thing so the syndicate head directed Segar to create a comic strip called 'Thimble Theatre'. It was to be competition for Ed Wheelan's 'Minute Movies'. It was a gag-a-day strip to begin with but he carried farther and made 5, 6 or 8-week, or even 3-month continuities. Probably Segar invented the comic continuity strip.

Q: Was Popeye a hard character to learn to draw?

A: I think all cartoonists agree that he's the hardest—he breaks every rule. And I was with Segar for four years before I learned how to draw his head. If you don't follow the proper sequence of eyes first, nose second, hair third, chin, and mouth, you can't draw Popeye. By the way, each and every face in the strip is a circle—the wonderful thing is how they evolved into such distinct characters, simply by minute rearrangement of the components, ending up as strong personalities. There's no difference between Olive Oyl, Wimpy, and Swee'pea, except the size of the nose and the placement of the eyes—and of course the body. It's a very simple form of drawing, and I recall Segar saying to me one night, "Thank God I can't draw! All my life I've had to depend on *ideas* to carry my bad drawing." Of course I thought he could draw like a fool but that was his own opinion. We all know a lot of guys who can draw circles around us, but have nothing upstairs. They depend on drawing, and anytime a cartoonist depends on drawing alone to carry him, he can't succeed.

Q: Segar and you were really turning out the work in the middle thirties, weren't you?

A: I'll say—we were doing the only 6-panel daily strip and our Sunday page was *16* panels! And there was an 8-panel 'Sappo' at the top of the Sunday page! You know it takes 16 panels to build a Wimpy gag because he needs room to maneuver. By the way, Segar developed, unconsciously, the double-punch gag. The average cartoonist would have ended in the panel before the last panel. In Segar's case the last panel was a kicker on the end of the Sunday page and it was an instinctive thing with him.

By the way, Segar's whole style of drawing was derived from the style in George Herriman's original strip 'Stumble Inn'—this is even noticeable in the backgrounds. Herriman had a cat and a mouse talking in the background of the top piece which appeared on the 'Stumble Inn' page, and W. R. Hearst ordered George to create the 'Krazy Kat'

HEY
ES
D
L
E,
N'T
ISN'T THE OIL IN THE LAMP GETTING LOW? WHAT WAS THAT NOISE?
DON'T BE SCARED, HONEY- I'LL PROTECK YA- I'M GOIN' OVER AN' SEE WHAT THAT TOUGH TOWN IS LIKE SOON
1-29
BANG
BOP
I HEAR THE BOSS IS GOING TO GET A NEW DANCE GAL - THERE'S A LADY UP AT THE OLD "T"-BONE OUTFIT
HOW'LL HE GET HER?
HE GETS WHAT HE WANTS, DON'T HE?
NOTICE
SEGAR
© 1932, King Features Syndicate, Inc., Great Britain rights reserved

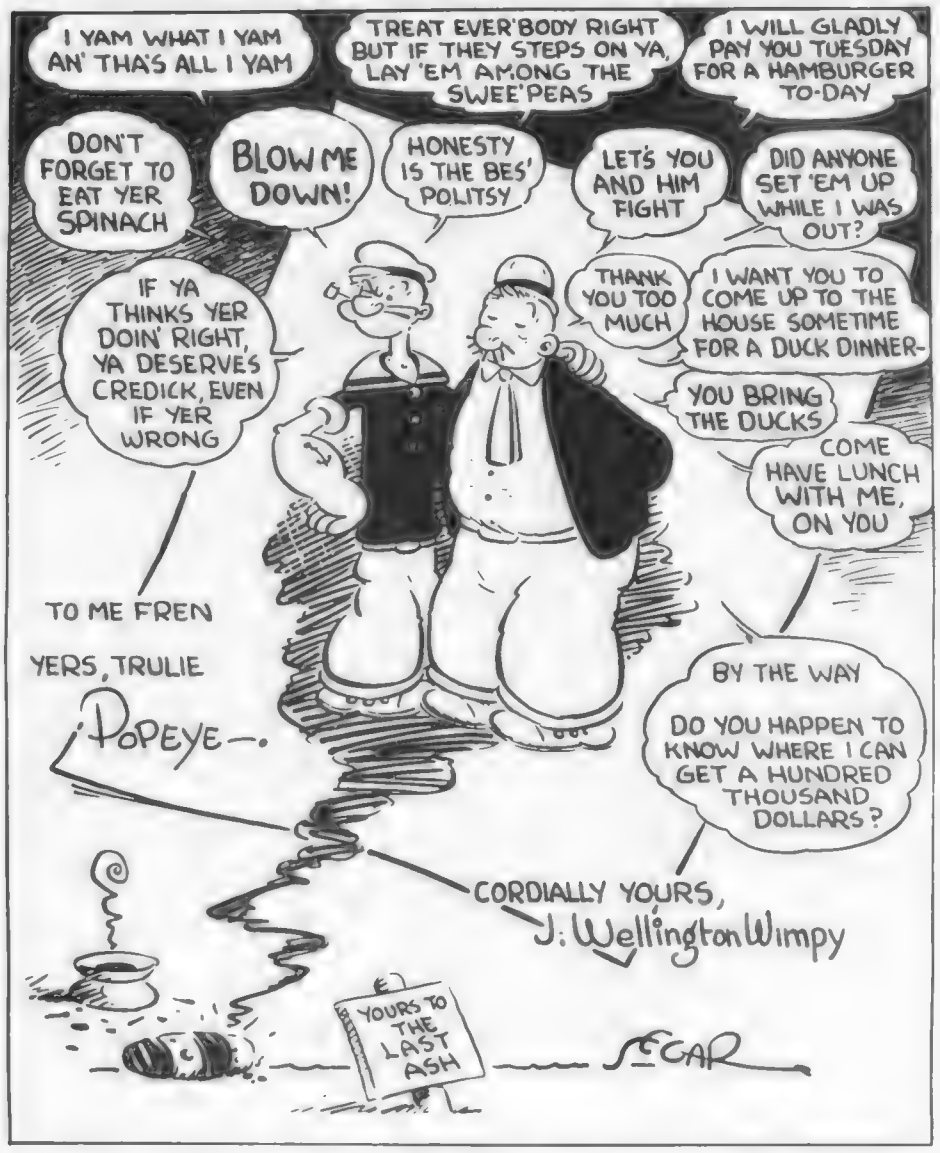
strip because some niece of his, or Brisbane's—I forget which, became infatuated with the characters. 'Stumble Inn' featured 'Owl Eye', the house detective, among others. In 1929 we had the great era of the heavyweight fighters — Dempsey, Sharkey, and Tunney. And all the doctors were hollering about the value of eating spinach. Popeye seemed to be the inevitable result of these two developments. When Popeye, in self-defense, took a swing at Castor Oyl when little Castor chased him up a mast (on the occasion of Popeye's first entering the 'Thimble Theatre' strip), Segar realized he had a fighter with those big arms swinging through the air—it was a natural thing to put spinach with.

Wimpy, by the way, was the only character taken from real life. Segar and his wife, Myrtle, and I used to go to the fights at Ocean Park, California once a week, since he was a great fan. The referee at these fights would announce himself, and would barely pay any attention to the fighters, and he was always eating—a real slob as a matter of fact. Everybody hated the guy, the audience would throw pillows at him, etc. So he provided the inspiration for Wimpy who'd come into the ring eating a hamburger and hollering, "Your referee is J. Wellington Wimpy!"

Q: How about a couple of those favorite Segar stories of yours?

A: Well, I remember his telling about the time when he was in Chicago doing the Charlie Chaplin strip. At that time he wasn't married and he was living in a boarding house in a tough section of the city. Since he was a darn good billiard player, he had formed the habit of eating in a little place which was a combination pool hall and restaurant. And there was this fellow he struck up an acquaintance with, and with whom he used to eat occasionally. The fellow taught Segar how to twirl spaghetti on a fork and the two became good friends. Anyhow, Segar would work late at night at the newspaper office doing his strip (until 2 or 3 A.M.) and then walk the 10 or 11 blocks to his rooming house without ever being bothered by any of the tough characters in the area. Everyone told him he was crazy to take these wee-hour walks. Not until he had moved to New York and chanced one day to see a picture of his pool hall-*lunch-room friend in the newspaper*, did he realize that the friend was Al Capone—and that Al had passed the word, " this is a friend of mine —hands off!"

Then I recall one time, about a week before Christmas, when Segar and I were driving in from the duck club to Santa Monica, and he said to me, "Gee, Bud, we've got to go up to L.A. and pick up Myrtle's Christmas present. We'd been fishing, had on our leather jackets and blue jeans, and we were covered with fish scales. We went into a store that would be comparable to Tiffany's in New York, and were ushered into a little private room where we were shown a large diamond ring Segar had ordered for his wife. He asked to have it gift-wrapped, and stuffed it into his leather-jacket pocket. We were just about to leave the place, when he said, "that's not much of a thing to give your wife—it's more of an investment—let's pick up something else for her." So into I. Magnin's we went, and up to a handkerchief boutique in the center of the store. The sales gal put her nose in the air when two dirty, fish-smelling

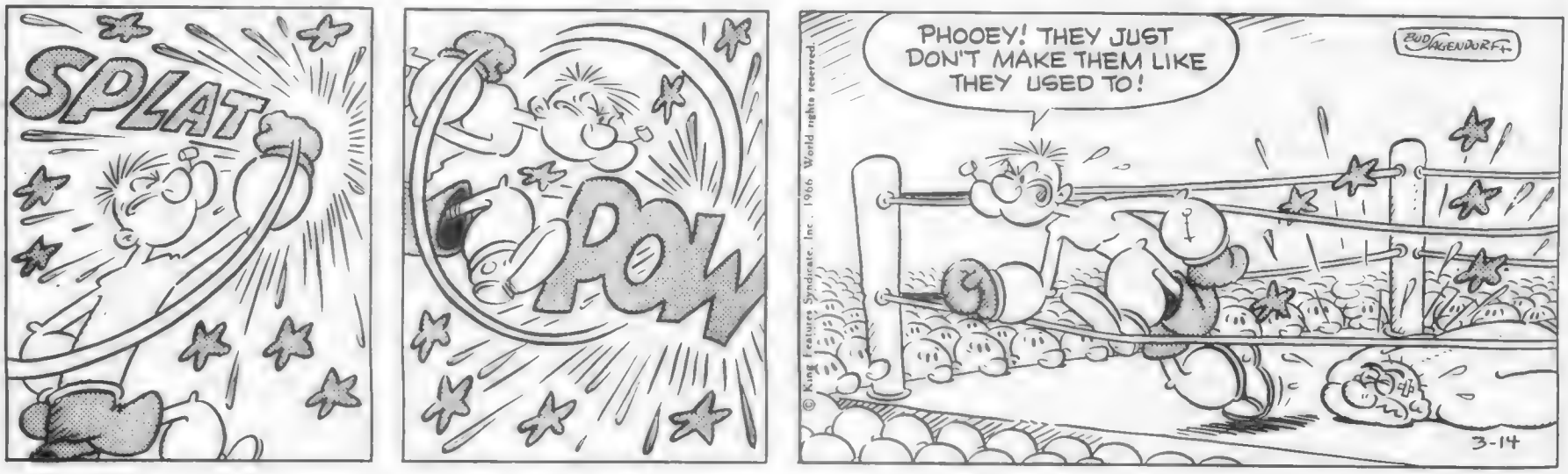

I YAM WHAT I YAM AN' THA'S ALL I YAM
TREAT EVER'BODY RIGHT BUT IF THEY STEPS ON YA, LAY 'EM AMONG THE SWEE'PEAS
I WILL GLADLY PAY YOU TUESDAY FOR A HAMBURGER TO-DAY
DON'T FORGET TO EAT YER SPINACH
BLOW ME DOWN!
HONESTY IS THE BES' POLITSY
LET'S YOU AND HIM FIGHT
DID ANYONE SET 'EM UP WHILE I WAS OUT?
IF YA THINKS YER DOIN' RIGHT, YA DESERVES CREDICK, EVEN IF YER WRONG
THANK YOU TOO MUCH
I WANT YOU TO COME UP TO THE HOUSE SOMETIME FOR A DUCK DINNER-
YOU BRING THE DUCKS
COME HAVE LUNCH WITH ME, ON YOU
TO ME FREN
YERS, TRULIE
POPEYE-
BY THE WAY
DO YOU HAPPEN TO KNOW WHERE I CAN GET A HUNDRED THOUSAND DOLLARS?
CORDIALLY YOURS,
J. WellingtonWimpy
YOURS TO THE LAST ASH
SEGAR

One of the souvenir cartoons that Segar sent to fans.

bums appeared at her counter asking to see some handkerchiefs. She brought out some of the 3-for-$1 variety, after inspecting her customers, and then a few of the $1-kind after Segar asked to see something nicer. I guess she figured that they were about his limit. At that, he happened to look up above the counter and saw the most gorgeous handkerchief, 12 inches of lace around a 6 inch center, displayed all by itself in a shadow box. When Segar asked to see that one, the gal said she'd have to get the floorwalker because the shadow box was locked. The floorwalker, also with nose in air, reluctantly opened the box, brought out the handkerchief and announced haughtily that the price was $75. Segar took it, gave it a quick glance, asked me for a pen, and in full view of the two salespeople, wrote "Merry Christmas, Myrtle" across the middle of the handkerchief, threw it to the gal and said, "Gift wrap it." Naturally she was stuttering badly by this time, and when the floorwalker asked Segar if he was going to pay for it, he got the answer, "No, charge it to E. C. Segar."

At this the two were all over us—his wife had traded at the store for years and was probably their best

POPEYE by BUD SAGENDORF


SPLAT
POW
PHOOEY! THEY JUST DON'T MAKE THEM LIKE THEY USED TO!
BUD SAGENDORF
© King Features Syndicate, Inc., 1966 World rights reserved.
3-14

POPEYE is distributed by King Features Syndicate

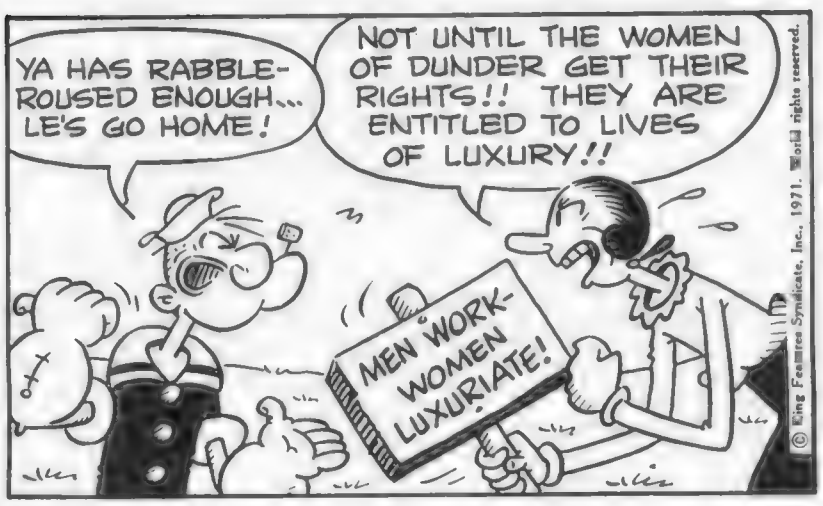
account—and they invited us up to the office for drinks and profuse apologies. The one thing Segar couldn't stand was snootiness. As we were going out later he asked me, "Do you think it'll wash out?"

Q: Along about 1933-34, new characters began to be introduced in the strip, didn't they?

A: Yes. For instance, Alice the Goon was introduced and had a tremendous impact. We did her in three Sunday pages and got a wire from Joe Connolly, the head of King Features at the time, which read, "Kill the Goon—she's frightening the kids!" Apparently parents were telling their kids that the Goon would get them if they weren't good. So we had to yank her out, even though she was a natural for color pages with her blue nose, red eyes and green skin. We left her out for six months until a continuity came up on a Sunday page where Swee'-pea needed a baby sitter. Whereupon Segar put a blouse, a skirt, and a funny little hat on the Goon, and brought her back as a baby-sitter. There was never a squawk and she became a good character.

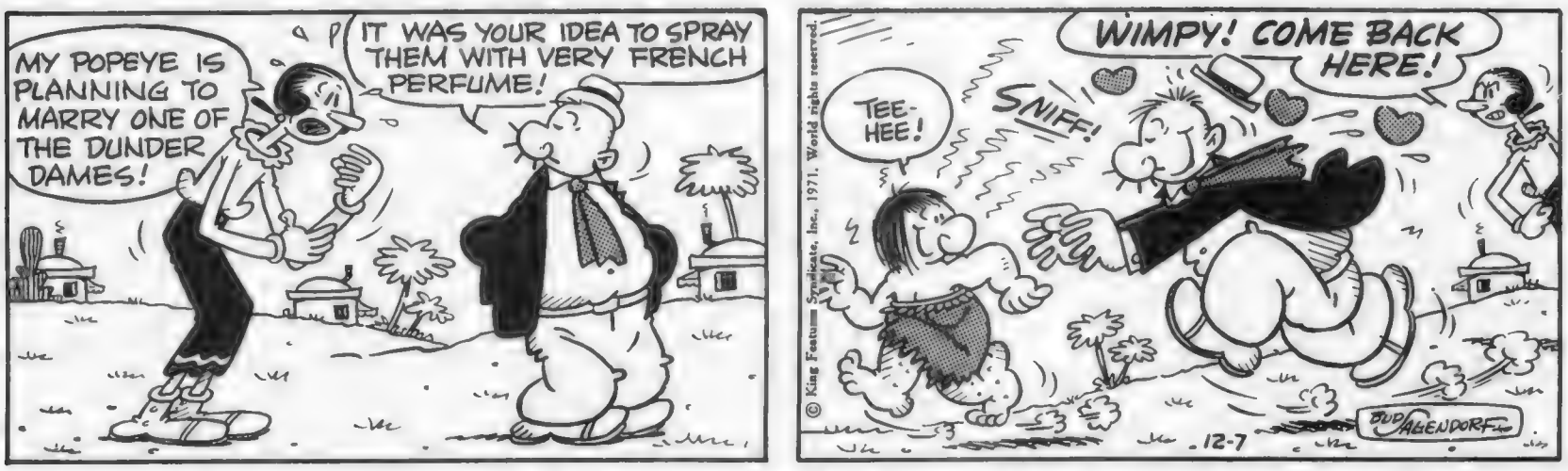
Another funny thing—once in a while when Segar and I were sitting in the cabin, he'd say, "Bud, tonight we're going to do a Sunday

THE SHERIFF THEY WONT ALLOW HIM TO CARRY A GUN.
PROPRIETOR OF "SKULLYVILLE" SOFT DRINK EMPORIUM
SKULLYVILLE STRANGERS BEWARE
SEGAR


YA HAS RABBLE-ROUSED ENOUGH... LE'S GO HOME!
NOT UNTIL THE WOMEN OF DUNDER GET THEIR RIGHTS!! THEY ARE ENTITLED TO LIVES OF LUXURY!!
MEN WORK- WOMEN LUXURIATE!
© King Features Syndicate, Inc., 1971. World rights reserved.

POPEYE
BY BUD SAGENDORF
I HASTA LAY ORF THE POTATOES!
ME LEFT ARM HAS GAINED FOUR POUNDS!
I'LL LOOK AROUN' AN SEE WHO IS IN TOWN!
IF THEY IS ANY OL' EMENIES AROUN' I WILL GIT SOME EXERCISE!
POPEYE! POPEYE!! YOU IS NEEDED!!
THEY IS DEMOLISHIN' A BUILDING DOWNTOWN AN' THEY NEEDS YER HELP TO MOVE SUMPIN'!
BLOW ME DOWN!?
AIN'T IT AMAZIN' HOW MANY PEOPLES KNOWS I YAM STRONG?
IF THEY NEEDS MUSKLE ON'A JOB THEY HAS SENT FER THE RIGHT SWAB!
I WILL MOVE THEIR WHOLE BLASTID BUILDING!
WHA'...TH'..!?
HE'S BEEN HOLDING US UP FOR SIX HOURS!
SIR! THIS IS A HALLOWED SPOT!
ON THIS STOOL- AT THIS COUNTER- I ATE MY FIRST HAMBURGER!
© King Features Syndicate, Inc., 1971 World rights reserved

page where Popeye gets the best of Wimpy." Then we'd work and sweat and come up with the idea. Finally, I'd go to bed and he'd stay and pencil the page. The next morning, I'd start reading the page, ready to ink it, and find that it was proceeding as planned the night before, when all of a sudden, Wimpy would win! Later when I'd ask Segar what went wrong, he'd always say, "Popeye *can't* win against Wimpy!" We sure tried but we never did succeed in doing a page where Popeye beat Wimpy. You see, Wimpy has 26 college degrees—anybody that can survive for the number of years he has without working, has to be brilliant. Which leads me to my greatest philosophy — *consistency of character*. This is where many young guys make mistakes — they sometimes sacrifice character for a funny gag. And you should *never* do that! ●


MY POPEYE IS PLANNING TO MARRY ONE OF THE DUNDER DAMES!
IT WAS YOUR IDEA TO SPRAY THEM WITH VERY FRENCH PERFUME!
WIMPY! COME BACK HERE!
TEE-HEE!
SNIFF!
© King Features Syndicate, Inc., 1971. World rights reserved.
12-7
BUD SAGENDORF

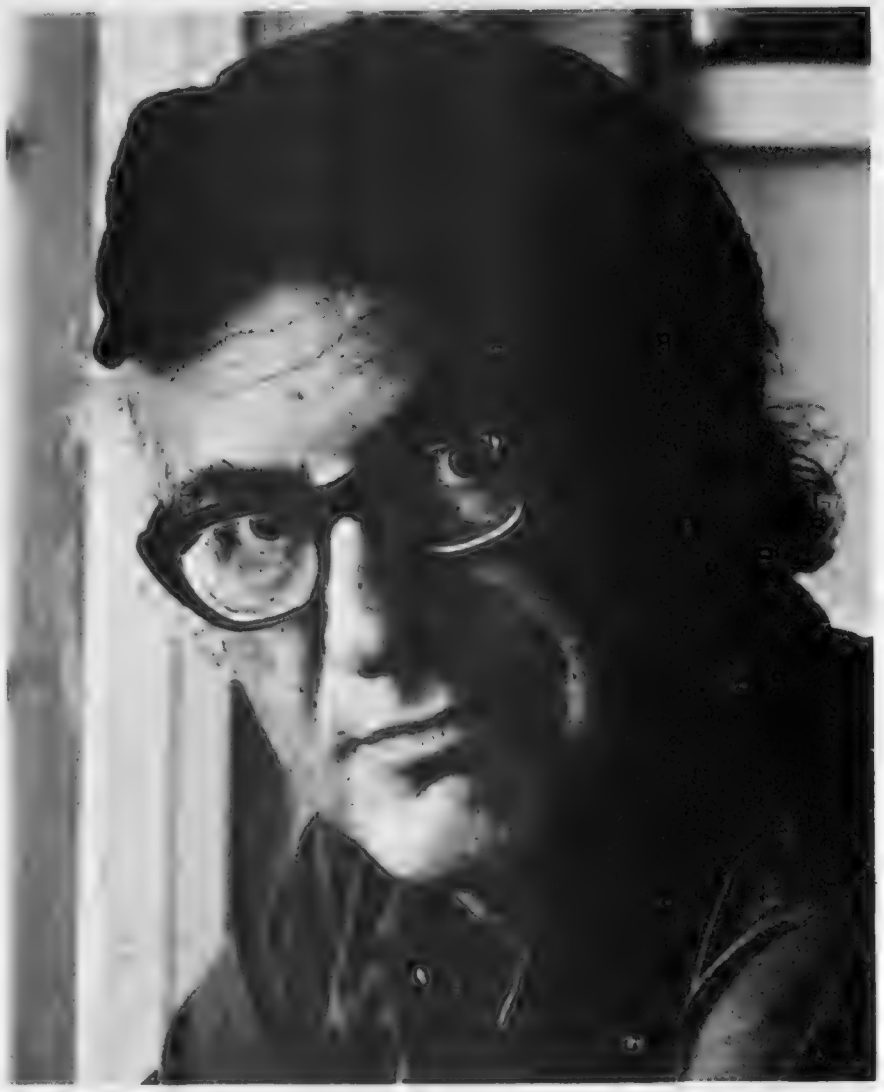
POPEYE is distributed by King Features Syndicate

still life

BY JERRY ROBINSON

A relatively new development on the editorial and op-ed pages of American newspapers is the political-and-social-satire-cartoon which is related to, but somewhat different from, the traditional editorial cartoon. It dispenses with the familiar labels and symbols, and, in some of its forms, it is quite similar to the magazine cartoon with a one-line caption beneath the cartoon. In the case of STILL LIFE by JERRY ROBINSON (a pioneer in this new field) the appearance, as well as the content, differs from what we're used to on the editorial pages. Jerry uses dialogue between countless inanimate objects *to get his points across, rather than having a one-line caption below a cartoon in which human figures appear.*

Before he began STILL LIFE for the Chicago Tribune-N. Y. News Syndicate, Jerry had worked successfully in most of the branches of cartooning, and he continues to do book illustration, advertising and caricatures, in addition to the daily STILL LIFE, and a Sunday page in color 'True Classroom FLUBS AND FLUFFS' for his syndicate.



JERRY ROBINSON

Q: Your STILL LIFE cartoon involves political and social satire. Would you say something about how you conceived the idea of expressing this through the medium of inanimate objects?

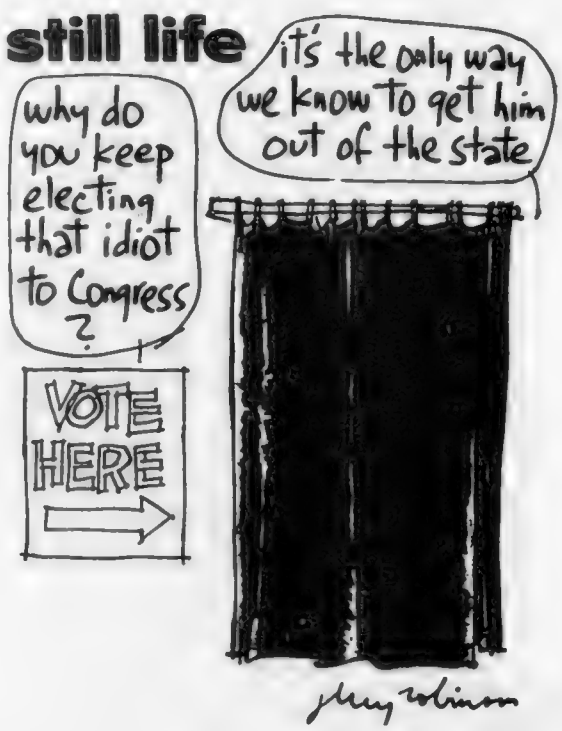
A: Well, in the first place, in the early 1960's I wanted to do something in the field of satire. I had done a number of other things, including about 40 books, an adventure strip, illustration, comic books, etc., and so I was psychologically prepared to do something different—specifically a political satire for newspapers.

At work in his studio.

To begin with, my wife, Gro, has been a very close collaborator of mine ever since we've been married. She was an editor for the leading Norwegian newspaper and later was a curator at the Brooklyn Children's Museum. Anyhow, I remember vividly that we were driving home from the theater one night, joking about one thing or another, and some remark we'd made prompted me to make up a gag in which a teakettle said 'such-and-such' and a cup replied 'so-and-so'. I can't recall what the joke was anymore—it was something that related at the time—possibly to the play we'd seen. Just to sort of carry on the jokes with inanimate objects talking, I thought of three or four others in the same vein before we got home. Naturally, I didn't have the full conception of what later became STILL LIFE, but I felt I had something there—that it might be the answer as a vehicle for the satire I wanted to do. So I asked Gro to write several of these ideas down while we were driving.

Then, because of other work, I didn't do anything about it for the next six months, until one day, waiting for some galleys to come back, I tackled the idea again. I first conceived it as a strip and later as a panel.

I finally submitted samples of the feature to a major syndicate. Considerable time passed and I still hadn't got a decision from them, when along came the first big newspaper strike in New York City. I decided to try and get some local exposure, as sort of a trial balloon, so I approached a couple of the interim papers which were being published during the strike. My confidence got a tremendous boost when editors of both papers, who were top editors of regular newspapers, wanted to start running STILL LIFE. I decided to do some new



still life®
I'm going to sleep a little better at night knowing you're President...
So am I, Pat
© 1969 by Chicago Tribune-N. Y. News Synd., Inc. World Rights Reserved
the President is in conference with his most trusted adviser
he's alone!
SEAL OF THE PRESIDENT OF THE UNITED STATES

This cartoon appeared during the Johnson Administration.

cartoons for one of these papers, since I didn't want to use up any of the samples I had prepared for, hopefully, later national syndication. I also did some additional ones about the strike situation, and appeared with them on the expanded news program which NBC-TV was running during the strike. It seems that the late Richard Clarke, then head of the Chicago Tribune-N.Y. News Syndicate, had compiled sort of a dossier of the STILL LIFE cartoons which had appeared in the interim paper, and that he had also seen me and the cartoons on TV. At that point, Warren King, the editorial cartoonist of the N.Y. News, arranged an appointment for me with Mr. Clarke, and I'm happy to say that a contract resulted after a 15-minute conference with that gentleman.

Q: Will you say something about these inanimate objects which express your ideas?

A: I think of these objects which appear in STILL LIFE as my characters—an ashtray or a book of matches has character to me—it's a *particular* ashtray in other words—a *specific* book of matches. I'm trying to get the essence of these objects so they have a personality. I don't take anything for granted—even an ice cube tray must be accurate. I didn't want to do the usual caricatures which were already appearing on the editorial pages, and I thought papers would be more interested in a different look that didn't compete with their regular editorial cartoon—some new symbology to express a political commentary. Incidentally, one other difference is that the objects in the cartoon have a dialogue with each other. I prefer to handle the comments this way, rather than as one-liners. I didn't want to use stock symbols and wanted to give my cartoon a new graphic look. I want each object to project a feeling and to have a psychology of its own.

For instance, there was the cartoon involving a wallet and a pocket book, with a little torn part on one of them. Everyone has had one like this so they can relate to it. This kind of thing enables you to visualize the characters who would be making the comments. If I have two diplomats talking, and you see just their hats, the reader can visualize the two men. I want people who are familiar with the objects I use to relate to them. If I'm doing a policeman's hat, the millions of policemen will look at it with the same care that you and I would look at a bottle of ink and a pen. By the way, either with my Rollei or a Polaroid I have photographed mailboxes, fire hydrants, subway stations, street signs and dozens of other things, in order to portray various objects accurately. I want to see every nut and bolt on the mailbox, and how and where the little card telling the time of pickups is placed. Naturally if I have access to an object I want to use, I sketch from it rather than looking at a photo I may have clipped from some magazine. Some of the objects are repeated from time to time—although not more frequently than every couple of months or so. As I said earlier, these objects are my characters—just like Beetle Bailey is a character—so it's logical that they would reappear at intervals. I have accumulated a repertoire of *different* shots of par-

still life
the last session of the U.N. was nothing but doctrinaire, cliche-ridden, nationalistic, scheming double-talk!
I liked it, TOO!
do you swear to tell the truth, the whole truth and nothing but the truth, so help you God?
look, if I knew the truth, the whole truth and nothing but the truth, I would be God

ticular objects so that a little variety is apparent with the same object-character.

Q: Do you do as many cartoonists do—start your idea-wheels rolling by leafing through magazines, looking at photos which may suggest idea subjects, etc?

A: No. I guess my ideas have to come out of the material. For instance I read where a survey showed that the Democrats were out-polling Nixon. Then I saw the results of a different poll indicating that every time Nixon ran against Muskie or Kennedy he came out ahead. So it immediately occurred to me that here was a contradiction in terms. I thought, "the Democrats win except when they *put up* somebody." So I did a STILL LIFE based on this. Every one of the innumerable clippings I save has already suggested the germ of an idea to me, or I wouldn't have saved it. As Will Rogers once said, "I don't make up any jokes about government—I just report the facts."

Here's another example: I read that Women's Lib wants a woman's portrait on a $2 bill, so I began mentally putting two and two together. Male and female, buck and dough meaning money and also meaning male and female animals, and I ended up with a STILL LIFE in which a bill is saying, "Women's Lib wants a $2 bill with a woman's portrait." The reply comes back, "They want to stop passing the buck and pass the doe." You can see how this idea practically suggested itself. In getting ideas I've begun to question everything. Let's say that I've often read that we're involved in a *limited* war in Vietnam but that I had never examined this statement thoroughly. But I began to think about the word 'limited' and it led me to the following STILL LIFE. The Cannonball and The Cannon are characters of mine since I'm doing a lot of comment on war and peace these days. Anyhow, I had the Cannon saying, "What is a limited war?" The Cannonball replied, "That's one where the casualties don't exceed the birth rate."

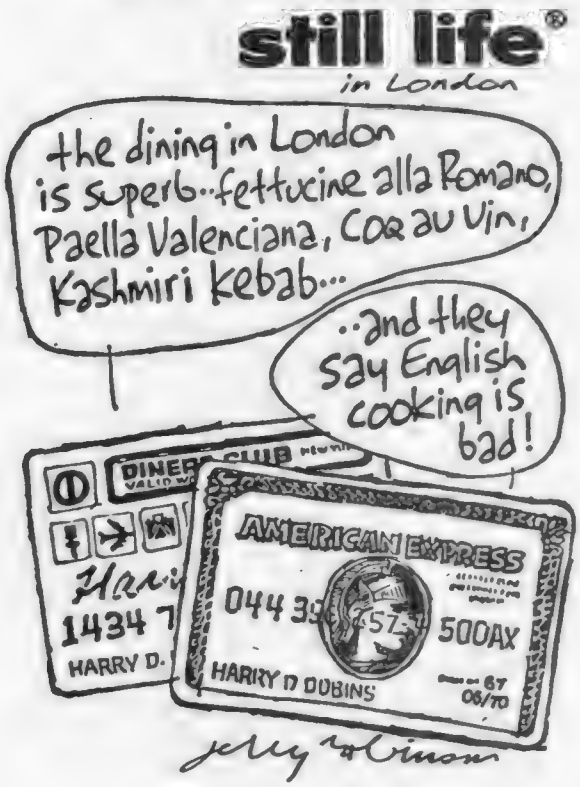
It's this sort of careful thinking about news items I read which produces my cartoon ideas.

Q: How do you go about getting the political background to do STILL LIFE?

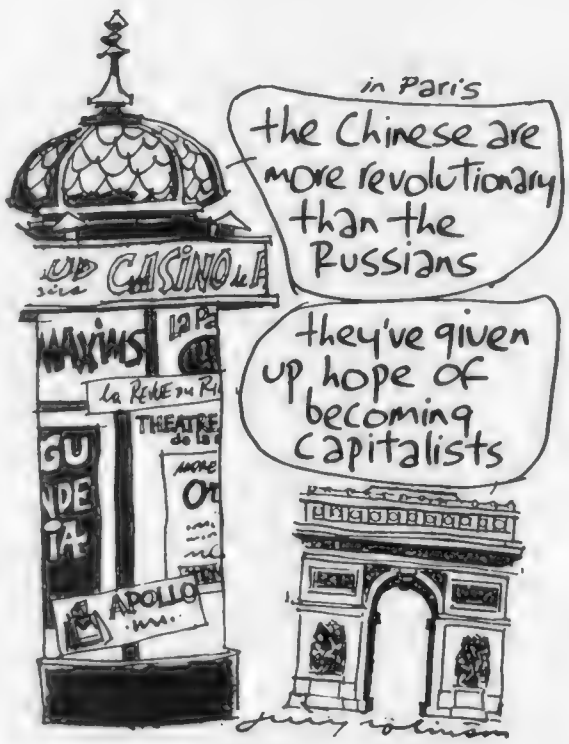
A: Well, I'm an inveterate reader, politics have always had a fascination for me, and I did take a number of political and social science courses in college. I usually do a full day of reading, from morning till night, on one day a week. In addition, I manage to do 3 or 4 hours of reading during each of the other days of the week. In the case of these other days, I'll break my reading time up—drawing a while—reading—back to drawing, etc. I read the N.Y. papers and then 2 or 3 times a week I pick up papers from other cities around the country. Also I subscribe to practically every opinion magazine published, going from Time and Life to Commentary to New Republic and many others. My schedule usually revolves around Wednesday and Thursday because Thursday is when I have to get my 6 cartoons in to the syndicate. Let's say from perhaps Friday till Tuesday I've been collecting material and clipping things—anything I think I want to comment on. It has to be something I relate to

still life
$2.75 a pound! what's so hoity-toity about a herring?
it's wrapped in the last existing copy of the New York Times
jerry robinson

or am interested in. And I may be taking some extra notes as I go along. In addition, I may be talking to my wife and expressing some idea and I'll say, "I'll do a STILL LIFE on this." On Tuesday I'll put in my full day of intensive reading and again will make notes. On Wednesday I'll probably do the writing for the week's cartoons and will lay out the panels. The finished drawings I'll do Wednesday night. Speaking of my schedule, I get up about 9 but I'm usually working until 2 or 3 A.M.


still life®
in London
the dining in London is superb..fettucine alla Romano, Paella Valenciana, Coq au Vin, Kashmiri kebab...
..and they say English cooking is bad!
AMERICAN EXPRESS
HARRY D DUBINS
jerry robinson

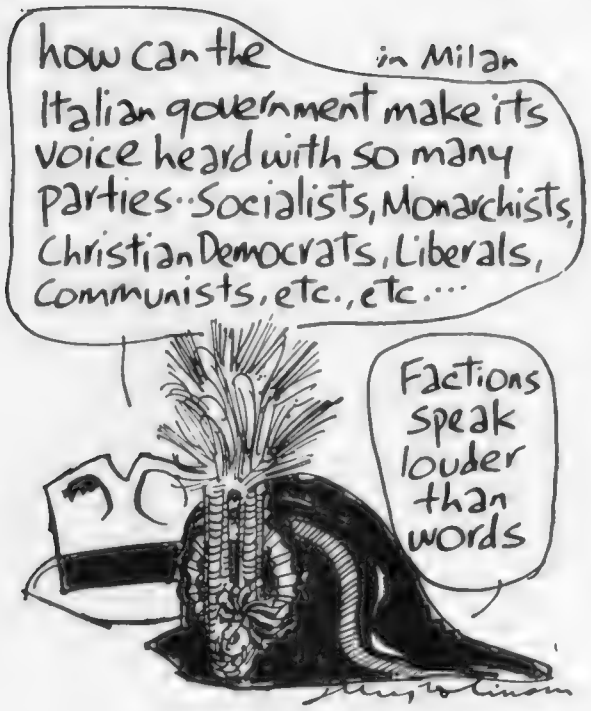
in London
I love the London theatre... vintage champagne before curtain, brandy at intermission... and the comedy was first rate.. I couldn't stop laughing!
it wasn't a comedy
Playbill
Theatre
jerry robinson

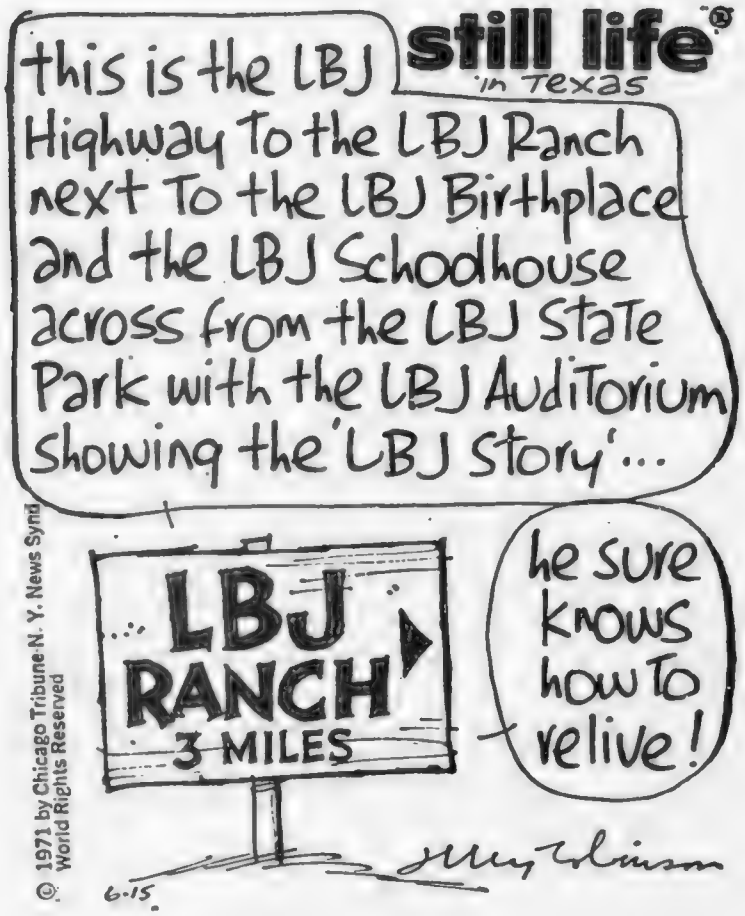


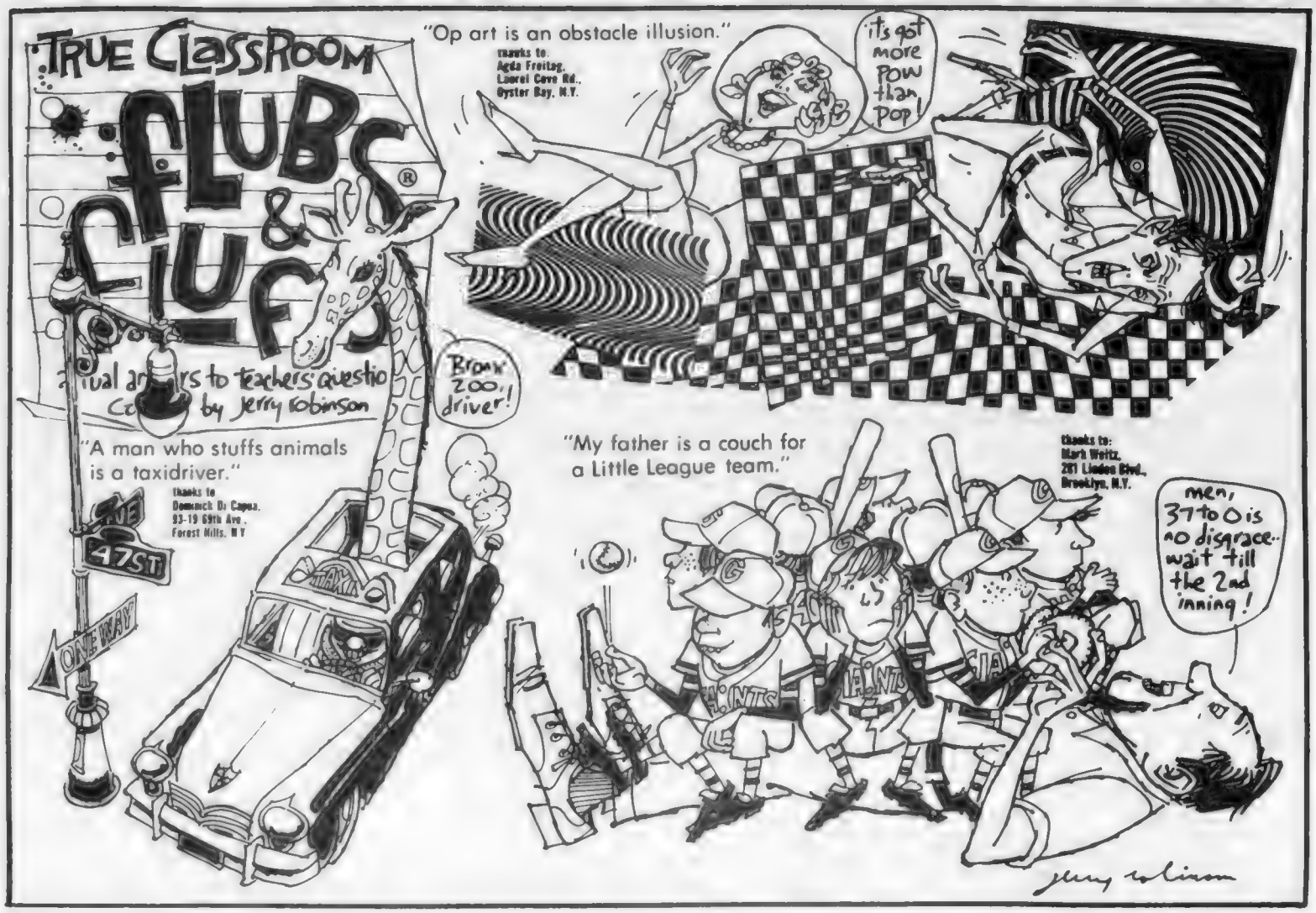
The large cartoon, on the opposite page, was done during the N.Y. newspaper strike in 1963, and it was the first STILL LIFE published. The feature began on February 17, 1963 in an interim newspaper, The Metropolitan Daily. STILL LIFE also began to appear on TV where it continued for the duration of the 114-day strike.

The cartoon at the right was occasioned by the fact that out-of-town newspapers were imported into the city during the strike. The cartoons at the bottom of these pages were done in various foreign cities to which Robinson has traveled in the past few years. Cartoon at lower right was done during a trip to the LBJ ranch.

So what do you think of New York?
it's a nice place to visit but I wouldn't want to live here
Newark
The Philade
jerry robinson
© 1965 by Chicago Tribune-N.Y. News Syndicate, Inc.
World Rights Reserved


how can the in Milan Italian government make its voice heard with so many parties..Socialists, Monarchists, Christian Democrats, Liberals, Communists, etc., etc....
Factions speak louder than words


still life in Texas
this is the LBJ Highway To the LBJ Ranch next To the LBJ Birthplace and the LBJ Schoolhouse across from the LBJ State Park with the LBJ Auditorium showing the 'LBJ Story'...
LBJ RANCH 3 MILES
he sure knows how to relive!
6-15
© 1971 by Chicago Tribune N. Y. News Synd
World Rights Reserved


TRUE CLASSROOM
FLUBS & FLUFFS®
by Jerry Robinson
"A man who stuffs animals is a taxidriver."
thanks to Domenick Di Capua, 93-19 69th Ave., Forest Hills, N.Y.
47ST
ONE WAY
TAXI
Bronx Zoo driver!
"Op art is an obstacle illusion."
thanks to Agda Freitag, Laurel Cove Rd., Oyster Bay, N.Y.
it's got more POW than POP!
"My father is a couch for a Little League team."
thanks to: Mark Weitz, 281 Linden Blvd., Brooklyn, N.Y.
men, 37 to 0 is no disgrace.. wait till the 2nd inning!
GIANTS
Jerry Robinson

Q: Can we talk about the Sunday page in color True Classroom 'FLUBS AND FLUFFS' which you do for the New York Daily News?

A: Sure. There are 3 major things which I want to accomplish with this feature. First of all, although kids like a joke by itself, they're *vastly* amused by *graphic* wit. This graphic wit is the basis of kids' books and I try to incorporate some of that appeal in FLUBS AND FLUFFS. For instance, in one picture there was a flub which called for an incongruous drawing of Washington crossing the Delaware, but in this case I showed the boat *sinking* during the crossing. Even if the kids don't know what the joke is about, my cartoon shows them a graphic reality with sort of a bizarre touch to it—it's kind of a fantasy. Kids are very literal and it's very funny to them to see deviations from the literal, for example, a cartoon of a mailman *stomping* on the mail instead of *sorting* it. This was the great appeal of Winsor McCay's 'Little Nemo'. It's also probably why so many kids enjoy drawing their own versions of these flubs and sending them in.

In the second place, for the kids that can read, I try to make the feature enjoyable for them on this level.

In the third place, I hope that FLUBS AND FLUFFS has some educational value. I think this is the case since a great many teachers use it as a teaching tool. A bit of humor pertaining to any subject seems to be a great way to motivate a lesson. Teachers collect the cartoons and then pick out one in an area in which they happen to be working. I get letters from them from all over the world and, naturally, they're a wonderful source of material.

Q: Speaking of letters, you get them by the ton, don't you?

A: I get from 500 to 1000 letters a week, pertaining to the feature, and our son, Jens, and some of his friends from the apartment building here, get a great kick out of using the electric mail opener. The kids open up the envelopes and just put the letters in piles. Since many of the letter writers illustrate their suggestions, the kids also enjoy looking at many of them as they go along. In spite of everything, I guess we've probably got a backlog of around 10,000 unopened letters. My wife, Gro, had been doing an initial screening of the letters and separating all the 'possibles'.

Q: I have often noticedthat whether you're drawing the details of a figure, a costume, a piece of equipment or machinery, those details are authentic. Do you make a special point of this?

A: I suppose my experience as an illustrator accounts for this. I'm not

TRUE CLASSROOM FLUBS & FLUFFS

actual answers to teachers' questions

"My uncle is an expert in nuclear fishing."

strange walrus has mighty tough hide!..

..put up big fight!

Narook is brave hunter!

H-BOMB

"After lying in the attic for five years, my grandfather finally fixed the chair."

heh! heh! finished! I bet they forgot it was even broken!

that was a close election.. Douglas, 7 votes and 9 for me!

"Abe Lincoln was the 16th resident of the United States."

© 1988 by News Syndicate Co. Inc. World Rights Reserved

4-7

TRUE CLASSROOM FLUBS & FLUFFS

actual answers to teachers' questions
Compiled by Jerry Robinson

'A jury is made up of 12 men & women who swear to impartially convict guilty people.'

your honor, we find the crook guilty

you're out of order.. the trial hasn't started!

thanks to Eva-Lee Baird, 11 Seaman Ave., NYC

'One who refused to fight because of his rigid scruples is an unconscious objector.'

that knave has got the rigidest scruples I've ever seen!

thanks to Ellen Weston 11 Bearfort Way Trenton, N J

Hamlet said:
"To be or not to be.
That is a question?"

sent by
Lisa McCray,
309 W 104th St.,
New York, N Y

good thing I practice eternal medicine

sent by
Andre DeLoya,
23 Old Mamaroneck Rd.,
White Plains, N Y

'The doctor said he'd be away a long time because he had an eternity case.'

CARICATURES by Jerry Robinson

The Robinsons' son, Jens, looking through the mountains of FLUBS & FLUFFS mail!

content to use a formula symbol for anything in my cartoons. Even though FLUBS AND FLUFFSis a humorous feature, it has educational aspects to it, as I mentioned earlier. If it's read in the classroom, and I'm talking about a flub, it behooves me not to make any fluffs in my own drawings.

Q: How did you get started with this feature?

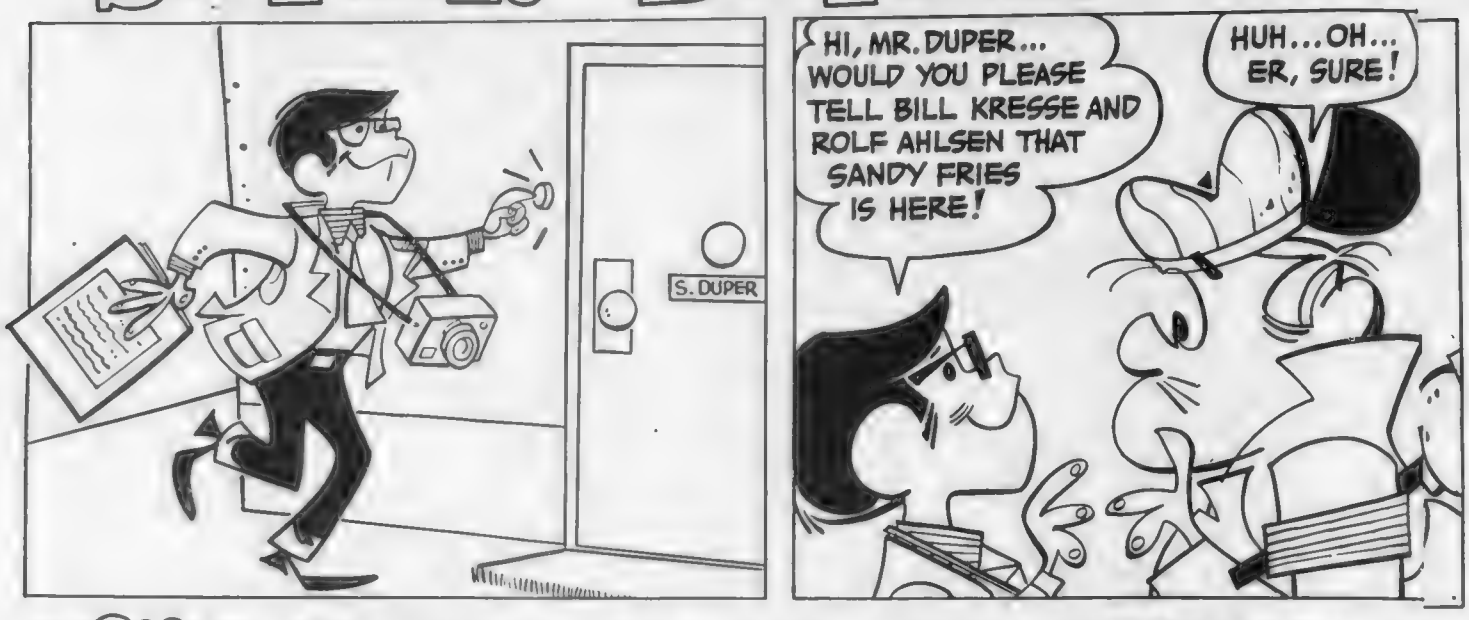
A: Well, for some time I had been collecting flubs from Gro who, at one point was lecturing at the Brooklyn Children's Museum, with the thought that I might do a book of them eventually. She came up with some extraordinary things, since spontaneous humor is always the most delightful and the funniest. As the idea began to take shape in my mind, I commenced to seek out additional boners—I asked other people, other teachers, etc. And I tried to do them as *visual* humor. Many books of boners had been done and I wanted to give the thing another dimension. The flubs themselves are funny, just as they are sent in, but in addition in each case I try to picture how the scene would be if the boner were actually true, and then portray that ludicrous situation. Then, also, I put in my own dialogue, hopefully to add still more fun.

I saw the potential in a Sunday page in color which would have some of the marvelous graphic humor that some of the old time strips had. And I saw a means of getting away from the rigid panel form of most Sunday pages. In the case of FLUBS AND FLUFFS, I can expand the form of the different segments of the cartoon horizontally or vertically, as the particular flub requires. I try to let the material dictate the composition of the page, and I select flubs so that I have a variety in the different pictures. In addition, I try to use the white as much as possible and to use the color creatively. Incidentally, I do give the News a color guide for each of the pages. By the way, the size in which the drawings are reproduced has a particular impact for young kids I think.

Q: You've saved a whole file of FLUBS AND FLUFFS which you can't use in the strip, haven't you?

A: Yes—and, hopefully, I'll put them together in a book some day. For instance—"Bach had 17 children—he practiced on a spinster in the attic." Or—"Magellan circumcised the world 3 times." Or how's this—"Cyrus McCormick invented the mechanical raper—it does the work of 17 men." ●

"SUPER" DUPER


S. DUPER
HI, MR. DUPER... WOULD YOU PLEASE TELL BILL KRESSE AND ROLF AHLSEN THAT SANDY FRIES IS HERE!
HUH... OH... ER, SURE!
...I WONDER WHAT I DID NOW?
ER... CAN I ASK YOU A QUESTION, SANDY?
SURE... I'LL USE IT IN MY STORY ABOUT YOU IN CARTOONIST PROFILES! WHAT'S THE QUESTION?
CARTOONIST PROFILES
HA

'SUPER' DUPER drawn especially by Bill Kresse for this story.

The following interview with N.Y. Daily News cartoonist, BILL KRESSE, is the result of some enthusiastic work by a very talented New York City high school cartoonist and journalist, SANDY FRIES. BILL KRESSE is the co-creator, with ROLF AHLSEN, of the News' Sunday Page strip 'SUPER' DUPER.

To begin with, Sandy wrote us, "I am an ardent cartoon fan, who hopes to become an ardent cartoon pro. When I wrote to Mr. Kresse, telling him of my intentions to become 'a grown person who gets paid money for drawing pictures', we immediately became friends. He even invited me to visit his home studio to show me what cartooning was all about. I think that the interview I did with him will be especially helpful to aspiring, young cartoonists, and will interest successful 'old-timers' too."

When we asked Sandy for a little personal autobiography he said, "The first sign of my interest in cartooning came when I was 8, when I relentlessly harassed everyone around me to buy the Daily News so that I could clip out Dick Tracy. I have always doodled and scribbled things which might be called cartoons, but I really got serious in high school, doing illustrations for the year book. Ever since, I've been doing gag panels and comic strips

by: Rolf Ahlsen & Bill Kresse
© 1971 New York News Inc. World Rights Reserved
OH, OH... NOW WHAT?... I HOPE HE'S NOT HERE TO COMPLAIN ABOUT MY STRIP!
HAVE Y' GOT COLOR FILM IN THAT CAMERA?

Photo by Jim Ruth

Bill Kresse with interviewer Sandy Fries.

and sending them to everyone from the 'Squash Grower's Weekly' to 'The New Yorker'. I have compiled a collection of rejection slips that any neophyte would be proud of. But then, there have also been some O.K.'s. I've been doing gag panels for the University of Illinois humor magazine, and am now editor of my high school newspaper. Being editor and cartoonist at the same time has distinct advantages, since I'm now working on an all-political-cartoon issue to follow up the all-gag-cartoon issue. My collection of original comic strip art has been reviewed by The Museum of Modern Art."

Interview by SANDY FRIES

Q: When did you begin to draw cartoons?

A: Well, I'd say I was about your age. In fact I remember back in grammar school, there was myself and another fellow who were the two artists in class and we enjoyed drawing all the time. When I attended the High School of Industrial Arts, (it's called Art and Design now) I took the cartooning course which included animation.

Q: What made you want to become a cartoonist?

A: That's a hard question. I don't know, I guess I just like to draw, and going back, I always did enjoy and was influenced by comic books. I guess I realized that I had some talent, and fortunately my dad always encouraged me. I just kept at it.

Q: Did you consider any other kind of art besides cartooning for a profession?

A: No. I experimented with some serious drawing for a while and did a little painting, but I always really preferred drawing cartoons. Not straight, like Milton Caniff—always the funny stuff.

Q: How did you come to create 'SUPER' DUPER?

A: I was with the N.Y. Herald Tribune for a while, and when they folded, I went to another paper, The Suffolk Sun, out on Long Island. They've also ceased publication. All the while I had in the back of my mind a desire to do a comic strip. When I came to the News and had been here about a year, my partner, Rolf Ahlsen, who's been here quite a bit longer than I, and who is a real pro in the business, also wanted to create a comic strip. He felt there was a possible market in the Sunday paper, as a filler.

You see when an advertiser purchases a half-page ad for chewing gum, or some other merchandise, his ad creates a hole in the other half of the page. Rolf was aware of this, and we developed 'Duper' to fill this space. 'Duper' originally appeared about once a month, or every two months. Immediately we received a great deal of mail indicating people seemed to enjoy him. This eventually led to his becoming a weekly feature, a situation which I hope continues for a long

Rolf Ahlsen

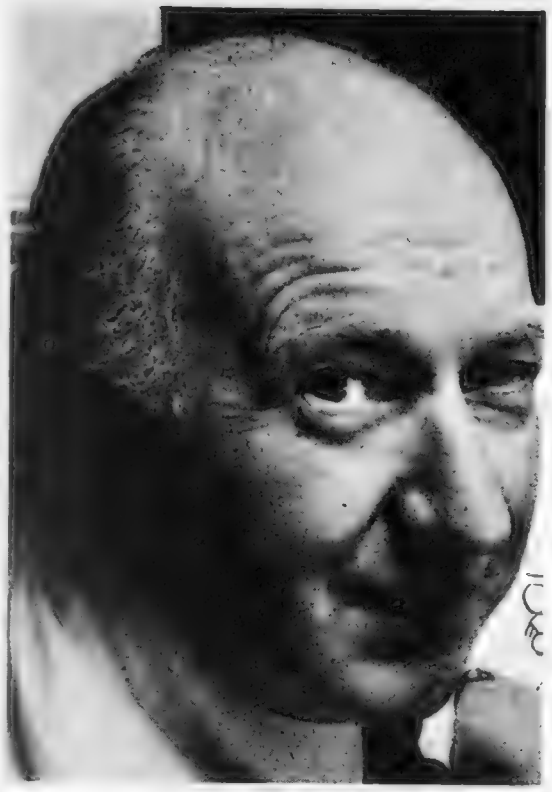
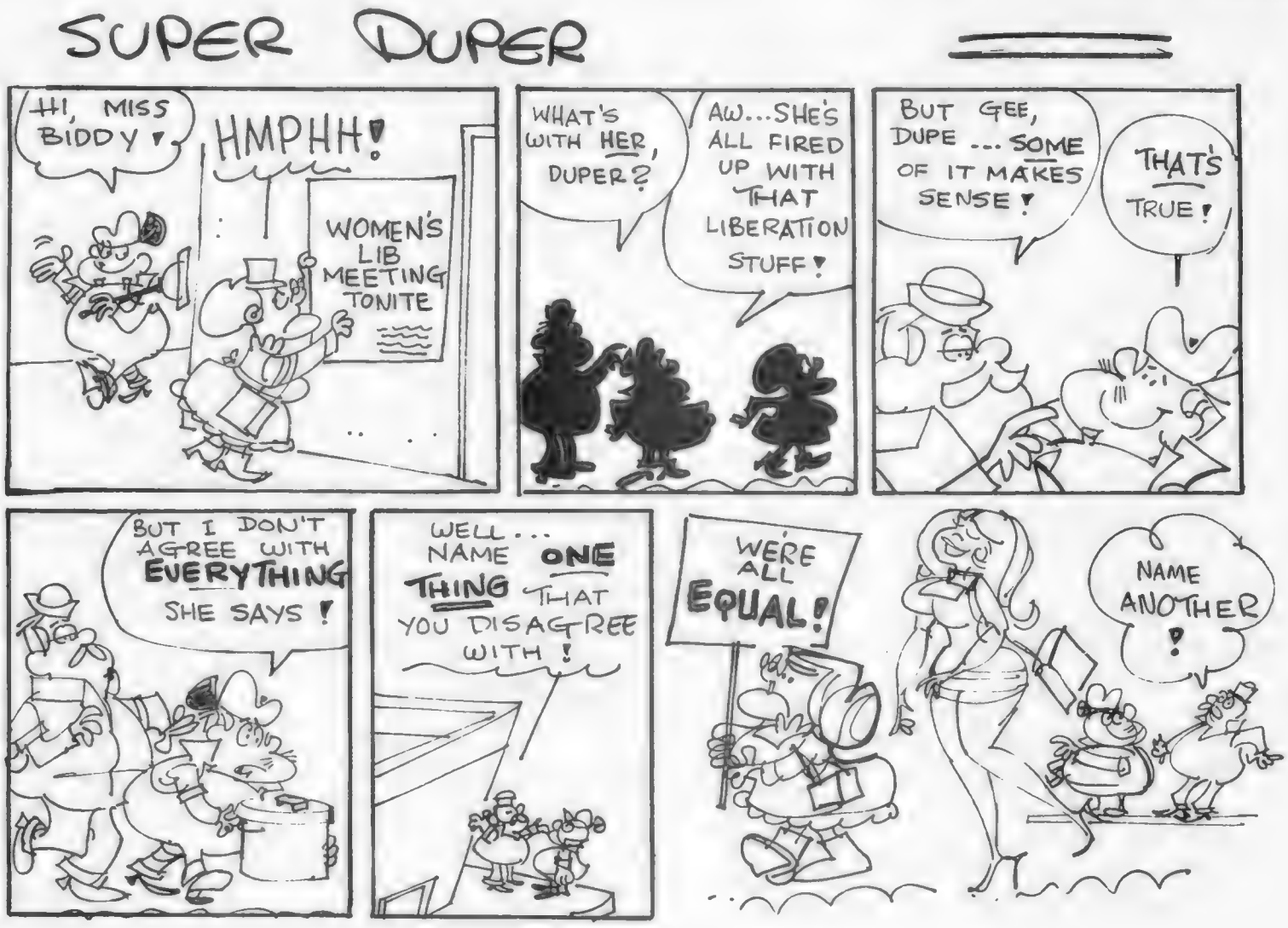


Photo by David McLane


SUPER DUPER
HI, MISS BIDDY!
HMPHH!
WOMEN'S LIB MEETING TONITE
WHAT'S WITH HER, DUPER?
AW...SHE'S ALL FIRED UP WITH THAT LIBERATION STUFF!
BUT GEE, DUPE ... SOME OF IT MAKES SENSE!
THAT'S TRUE!
BUT I DON'T AGREE WITH EVERYTHING SHE SAYS!
WELL... NAME ONE THING THAT YOU DISAGREE WITH!
WE'RE ALL EQUAL!
NAME ANOTHER!

Preliminary rough for the strip on the opposite page.

time to come.

Q: What about 'Scratch'? Is that a filler also?

A: It's a filler at the moment, yes. We'd like him to appear a bit more regularly but—well, perhaps, some day! It would also be great if we could get 'Duper' syndicated. We submitted him upstairs to the Chicago Tribune-N.Y. News Syndicate, but they just weren't interested in looking at new material at the time. But we're going to keep at it.

Q: Where do you get your ideas for gags?

A: I've lived in several apartment buildings and every Super I've known is much like Duper. They're real nice people and they're very clever. When you depend on these guys all day long, you get an insight into their special problems. With so many different personalities to cater to, they have to be part psychiatrist. I've observed them at their jobs, and by simply exaggerating what happens in real life, you can create a humorous situation.

Q: Could you describe the work put into a gag strip like 'SUPER' DUPER from the conception of the idea to the newsstands?

A: Rolf Ahlsen and I usually discuss ideas over lunch, once a week. These are the ideas that we have jotted down, as they have occurred to us, during the previous week. After we've agreed on three good gags, I'll draw up a few roughs, show them to the Sunday Editor, and hope we get O.K's.

Following that, I'll block in the cartoons, about twice the size in which 'Duper' will appear in the News, on a piece of tracing paper. Next, I'll put this on a light box, lay a sheet of Bristol Board over the tracing paper, and work up the pencil drawing on the Bristol. Then, of course I'll ink it in, indicate to my partner where the lettering should go and he'll take it from there. When the page is finished, Rolf will color a photostat, which we have made the same size that 'Duper' will appear in the paper, as a guide for the engravers.

Q: What quality makes your feature, or any other for that matter, successful?

A: I think it must have something the public can relate to. Many people live through these apartment situations daily, and this makes for good association with our characters. They must be human and warm, and you can't over-sophisticate them. If your characters have some basis in reality, people will accept them more readily.

Duper's appearance has changed over the years, and I've found that

"SUPER" DUPER
by: Rolf Ahlsen & Bill Kresse
© 1971 New York News Inc. World Rights Reserved
HI, MISS BIDDY!
HRMPH!
WOMEN'S LIB MEETING TONITE
WHAT'S WITH HER, DUPER?
AW...SHE'S ALL FIRED UP WITH THAT LIBERATION JAZZ AGAIN!
BUT, GEE, DUPER ...SOME OF IT MAKES SENSE!
THAT'S TRUE!
BUT I DON'T AGREE WITH EVERYTHING SHE SAYS!
10/24
WELL...NAME ONE THING THAT YOU DISAGREE WITH!
WE'RE ALL EQUAL!
NAME ANOTHER!

SCRATCH cartoon by Bill Kresse

he has started to run the strip. I've gotten to know him very well, and I know that there are certain things he'll do, and certain other things he won't do. So, after a while, the character dictates how you write the gags.

Q: What are your working tools?

A: I pencil with a blue pencil, use a double-zero brush for inking, and draw my straight lines with a pen. This gives the work an animated cartoon flavor which I learned when I worked at Terrytoons. I'm just fanatical about getting a nice clean look to my cartoons.

Q: Which cartoonists' work do you admire most?

A: I like Johnny Hart, Mort Walker and Al Capp for their humor. For a lively animated style of work I like Bob Bugg and I don't think anyone can draw a pretty girl the way Bob Oskner can. For the straight stuff I like Frank Frazetta and Al Williamson. I also admire Bob Weber's style of drawing. It's outrageously funny. Russ Manning is doing a fabulous job on Tarzan now. I like the Peanuts sense of humor and Dennis the Menace. Hal Foster—undoubtedly the greatest. I studied with the late Dave Breger and was greatly influenced by him. He said that if you could do one thing well, like the humor stuff, that you shouldn't spread yourself too thin trying to do straight stuff too. Very few people can do both—Jerry Robinson is one who can. He does stylized work such as 'Still Life' and 'Flubs and Fluffs', and is

Schnitzel, Bill Kresse, and his wife Lorraine.

Photo by Jim Ruth

also an extremely talented straight illustrator.

Q: Where is the best place for a young cartoonist to get a good education in cartooning?

A: The best school around now is The School of Visual Arts here in the city. Famous Artists has a good correspondence cartoon course, and Dave Breger has a very good book on the subject. The High School of Industrial Arts, in New York City, has a very good cartooning course, in addition to animation.

Q: How does an amateur cartoonist break into print?

A: You've got to develop your style of drawing to an extent where you can consider it on a level with the professionals. I started with Terrytoons and worked on comics in my spare time. The association with talented people like Paul Terry, and others, had a tremendous influence in the development of my style, and my confidence.

Q: What are the qualifications of a good cartoonist?

A: You have to be alert to everyday situations, and have the ability to see things in a funny way. You must develop a cartoonist's way of thinking. When seeing, hearing, or reading something, you should be able to switch it around and make a gag of it. This is very important—it's just a matter of practice. You should also keep drawing constantly. You've also got to have ambition—that's the important thing. If you're easily discouraged, you're

SCRATCH
by Krahlsen
HAPPY BIRTHDAY
SURPRISE!
OH, BOY!... A CAMERA... NEW PIPE ... SLIPPERS... AND A TIE! THANKS, HONEY!
HOW'S ABOUT GETTING YOUR GIFT TO DAD, SCRATCH?
...AND HE PICKED IT OUT ALL BY HIMSELF!
TO DAD!

Bill with one of his proudest possessions—'SUPER' DUPER rug made for him by his good friend, Larry Winkler.

Photo by Jim Ruth

"SUPER" DUPER

by: Rolf Ahlsen & Bill Kresse

© 1971 New York News Inc. World Rights Reserved

HELLO, ALBERT... MACHINES BUSTED AGAIN?
YEAH, DUPER... BUT I'LL FIX 'EM!
A ZIELKE REPAIR
Y'KNOW, I'm PRETTY HANDY WITH MACHINES!
CLANK!
IS THAT SO?
I'LL BE RIGHT BACK DUPER...I NEED MORE TOOLS!
I'LL KEEP AN EYE ON THINGS, AL!
HMMMM!
LATER
HELLO, BOSS!... Y'D BETTER SEND SOME HELP!
WELL...THE TROUBLE STARTED WITH A SMALL NUT IN THE WRONG PLACE!

comic strips by Sandy Fries

PAT, YOU MUST DO SOMETHING ABOUT THESE STARCHED UNDERSHIRTS!
FRIES
THE AMERICAN ARMY TRAVELS ON ITS STOMACH...
...AND THE ISRAELI ARMY MAY TRAVEL ON MATZOH BALLS AND CHICKEN SOUP...
...BUT THE ARAB ARMY TRAVELS ON BORSCHT AND VODKA!
FRIES
WE'LL CLASSIFY THIS ONE "TOP SECRET"!
AND STAMP THIS DOCUMENT "CONFIDENTIAL"...
...AND STAMP THIS DOCUMENT "PRIVILEDGED INFORMATION!"
GENERAL, YOU JUST CLASSIFIED YOUR WIFE'S GROCERY LIST!
FRIES

SUPER DUPER
by: Rolf Ahlsen & Bill Kresse
DID I MIX YOU A GOOD DRINK, MR. DUPER?
IT'S TERRIBLE! ...TOO WEAK!
© 1971 New York News Inc World Rights Reserved
HOW'S THE CHEESE DIP?...I MADE IT MYSELF!
I'VE TASTED BETTER!
ENJOYING YOURSELF, GRUMP?
NO! DULLEST PARTY I EVER ATTENDED!
Y'KNOW, GRUMP... ONE WORD FROM YOU WOULD REALLY LIVEN UP THIS PARTY!
OH, REALLY? ...AND WHAT WOULD YOU LIKE ME TO SAY, DUPER?
GOOD-BY!

licked. You've got to have faith in yourself. A sound, general education is an invaluable tool—never stop the learning process. The more information you can feed and store in the hopper, the more you have to draw upon.

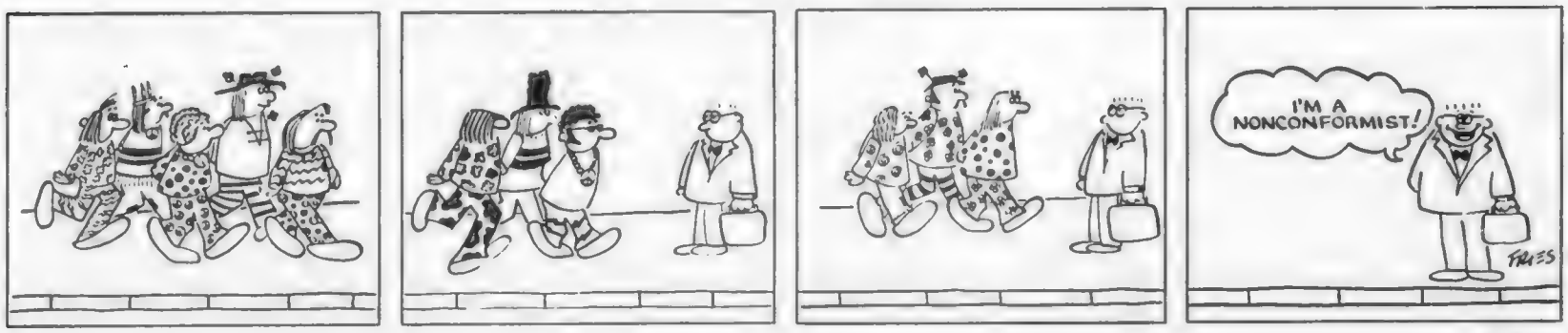
Q: How did you develop your own personal style of drawing?

A: I started out just by reading a lot of comic magazines. I did a lot of gag cartoons for Humorama. Then about 12 years ago, although my style was still undeveloped, it was good enough to get me a job at The Associated Press, where I was a staff artist, and where I did a little retouching, and a few maps and charts. Fellows like Dick Hodgins, Jr., who I think is one of the cleverest and most talented people around, influenced me a great deal. From the AP I went to the Herald Tribune where they gave me a lot of projects and I did the best I could with them. Little by little, I progressed. It's a matter of getting all of the bad stuff out of our system by drawing and redrawing, over and over. Eventually your style will emerge.

Q: When do you think you finally got the style that you were happy with?

A: Within the last 5 years or so. But it just keeps progressing and if I look at my work from two years ago, it doesn't look as good as the work I'm doing now. The more you do the better you get. My standards have gotten higher and I have more experience doing different things for a variety of clients. Sometimes it's good to do things you're not familiar with because you stretch your talents and find out you can do things you never thought you were capable of doing. You also develop your style by copying other cartoonists. Never be afraid to copy. As a youngster I copied all the Terrytoons and Disney characters. Paul Terry had a great influence on me when I was your age. ●

Comic strip by Sandy Fries



Jim Dobbins

CONVENTION and COURTROOM Sketching

FORMER SCHOOL BOARD CHAIRMAN, ETC., PRETTY KATHLEEN T. RYAN DACEY WAS A DELEGATE CANDIDATE AND PUT HER OWN NAME INTO NOMINATION (LT. GOV.)
BEST FLOOR WORKER FRANK BELLOTTI REELED OFF NAMES AS IF FROM A PHONE DIRECTORY - HE JUST CAME UP WITH A WRONG NUMBER!
FORMER SENATE PRES. JOHN E. POWERS GOING PRACTICALLY UNNOTICED IN 4TH SUFFOLK DELEGATION - IN WHEELCHAIR FROM RECENT OPERATION.

JIM DOBBINS, the editorial cartoonist for the Boston Herald Traveler, and its affiliate, WHDH-TV, is also an artist with long experience in courtroom and political convention sketching. In the following conversation he gives CARTOONIST PROfiles readers some valuable tips on how to approach this exacting type of assignment, what materials to use, etc. The Dobbins sketches included with this story were reproduced in the Herald Traveler the same size you see here.

Q: Jim, I know that you've done sketching in courtrooms, and at a number of political conventions, for the Herald Traveler and for TV screens. Would you say something about a few of the problems which a cartoonist faces in handling an assignment of this kind?

A: Well, I can think of one example that occurred during the Kennedy-Kopechne inquest a year or so ago. I had sketched all those involved on the Kennedy side, and I needed a good sketch of an assistant Attorney-General to take back to the paper. He was relatively unknown and I wasn't familiar with him but he had put forth a very good case. He seemed very heavy for a young man, and from the rear, where I was, he looked like a caricature no matter how you drew him. I could only see him from the back and I needed to see his face. Naturally, there was a very serious aspect to this inquest and I certainly didn't want my drawing to look as though I was making fun of him. After the 2-or-3-hour hearing ended (before the State Supreme Court), I knew I had to act fast. So I went up to the Attorney General himself, whom I know very well, and asked him to get this young assistant whom I didn't know, to come back and pose for me. The assistant was already cutting for the elevator but the Attorney General caught him and he came back and posed for me in the middle of the courtroom as they were clearing the place out. This was the first time I'd had a chance to see what this guy's face looked like. I would have been lost if I had been from out-of-state, because you can't fake a portrait of somebody in court. I wouldn't have been sure who the assistant was and he wouldn't have known who I was. He was probably the 2nd or 3rd most important person who'd been in the court that entire morning, so I **had** to sketch him. A young cartoonist will have to have enough 'moxie' to stand up and make his sketch and let the court officer say, "You'll have to sit down!" This way the cartoonist has at least seen his subject's face, because once the court session is over, and your man has gone, the whole thing is lost. When you go into a courtroom, find out who the people are—start your sketches immediately. Each 10 or 15 seconds that you look at somebody's face may be the

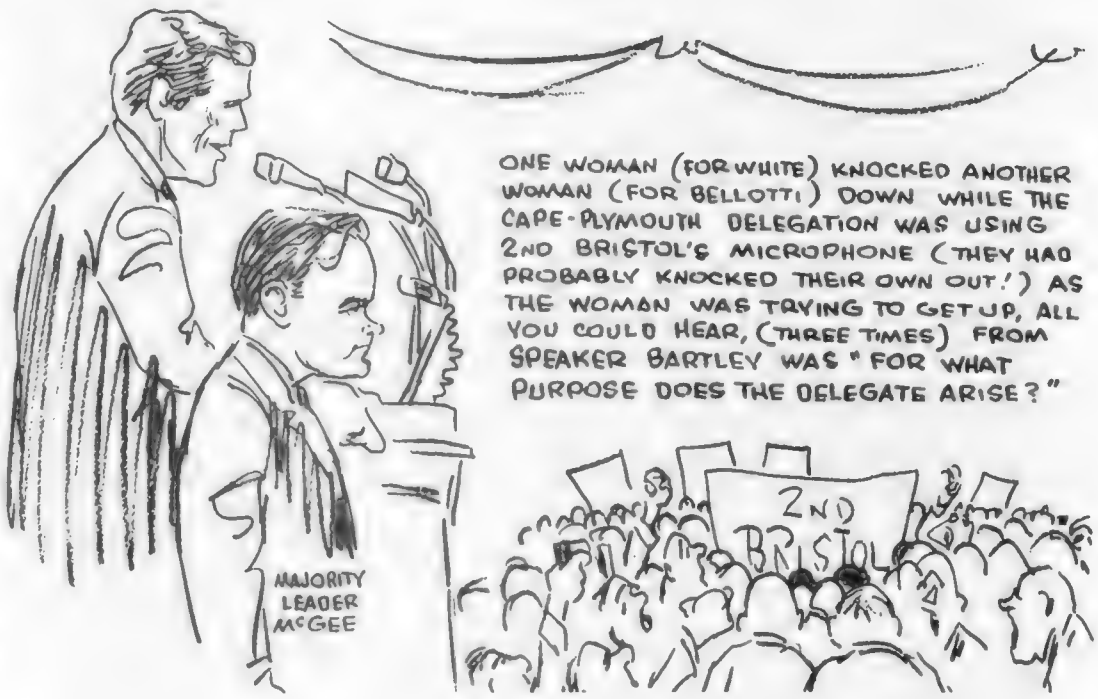
Jim Dobbins at work

Sketches from the Boston Herald Traveler.

tween you and the person who's on the stand, so you have to hope that somebody a few rows ahead of you keeps his head still long enough for you to get a good look at the subject.

Q: What are the various steps you take from the courtroom to the printed page?

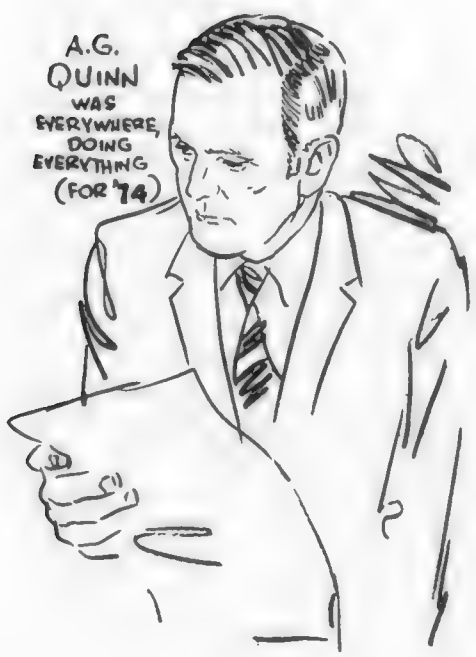
A: Well, I go to the courtroom with maybe a dozen Eagle Prismacolor Non-Photo Blue #919 pencils in one pocket and a dozen Eagle Prismacolor Black #935 in the other pocket. I have them all well-sharpened since there's no time for that after I've begun to sketch. I start to get the first rough feeling of the person I'm drawing with the blue pencil which doesn't photograph —as far as newspapers are concerned. Then, during the quiet times in the court, or during recesses or lunch, I can go over my blue pencil work, select the lines I want, and build the sketch up, using my black pencil. If a cartoonist works directly with the black pencil, putting down each line as it comes, later he may not be too happy with an eye, or the way the glasses are positioned, etc. However, I might add only time you're going to be able to see him. Get **something** down that you can work on afterwards, at your paper or TV station, in order to finish your drawing up. Most courts won't allow you to stand but occasionally a court officer, inside the door, will let you stay there for a few minutes before the trial starts and before the judge comes in, without disrupting anything. Stand there as long as you can before they put you back in your seat. You're usually in back, in rows of benches—they don't set up a special table for you. And you generally have 3 or 4 heads be-


ONE WOMAN (FOR WHITE) KNOCKED ANOTHER WOMAN (FOR BELLOTTI) DOWN WHILE THE CAPE-PLYMOUTH DELEGATION WAS USING 2ND BRISTOL'S MICROPHONE (THEY HAD PROBABLY KNOCKED THEIR OWN OUT!) AS THE WOMAN WAS TRYING TO GET UP, ALL YOU COULD HEAR, (THREE TIMES) FROM SPEAKER BARTLEY WAS " FOR WHAT PURPOSE DOES THE DELEGATE ARISE?"
MAJORITY LEADER McGEE
2ND BRISTOL

that occasionally if something is extremely crude, or if it's thrown into the sketch as if the artist didn't care, the result may really have the flavor of live sketching. I do my sketches in the courtroom on #2 coarse coquille board, using the female side which still has some tooth and enough texture so it's not like working with a pencil on a piece of glass. Presently I use Strathmore because I've been doing so many drawings in color for TV the last couple of years.

Q: Your sketches in courtrooms, and at political conventions are used both in your home newspaper, The Boston Herald Traveler, and on the paper's TV affiliate, WHDH-TV, aren't they?

A: Yes, and that brings in the hectic part of this routine. Let's say I've alerted the engraving department at the Herald Traveler that I'm coming back from the courtroom at 4:15 with my sketches. When I arrive, I drop them off at Engraving so that they can make shots of the sketches and give me same-size contact prints of them a little later. The contacts are made so that I will have a set of drawings



which I can touch up for black-and-white reproduction in the newspaper, and also the original drawings which I can prepare in color for the TV program on which I appear an hour or so later. After dropping them off at Engraving, I grab a cup of coffee for 5 or 10 minutes, and by that time they've shot them, so that I can then take the originals to my drawing board and start working on them for TV. Naturally, for newspaper reproduction, I wouldn't be able to color the drawings, so I'd be out of luck, as far as TV is concerned, if I didn't have the prints made. So while I'm working with the original sketches for TV, the engraving department is making the prints, putting them in hypo for 4 minutes, washing them for 15 minutes, and then putting them in the drier. These additional three steps condition the surface of the print paper so that I can easily make any alterations necessary for my newspaper layout. If they weren't tossed into the hypo, the surface would discolor, etc., and the result would be unsatisfactory. My TV deadline comes long before my newspaper deadline so let's talk about that for a few minutes. In the courtroom I may have gotten the eyes, and the guy's bald head on one of my sketches, but the mouth may not be just the way I want it. But, back at the office, in as much time as you have before deadline, you can play around with that mouth, and it's amazing how well you'll remember what that face looked like. You can't get everything in a 30-second sketch. I use various colors in the Prismacolor pencil line for the TV

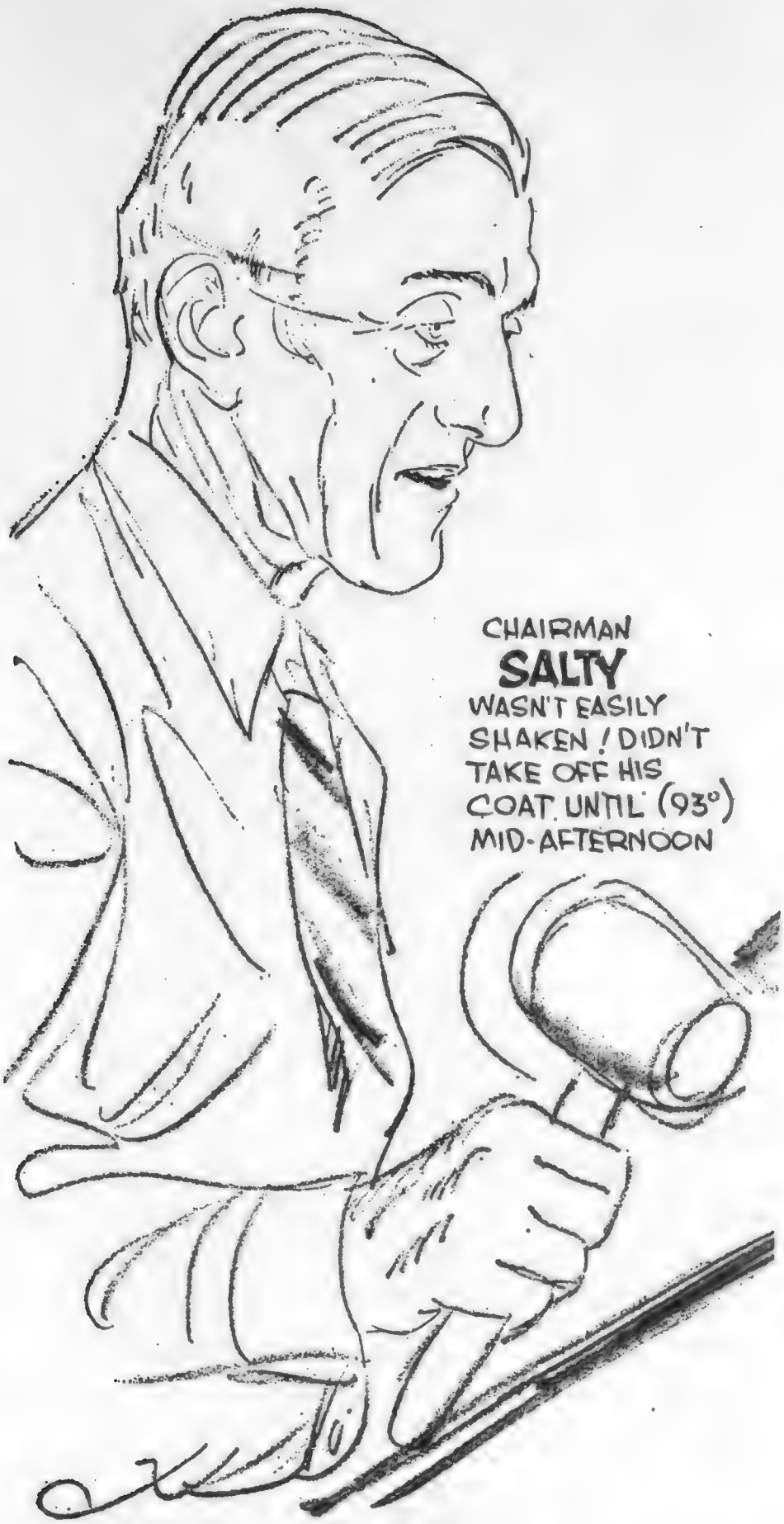
drawings and I sweep up and down—keeping the line more of a vertical line, and I allow some white to show through, as in a good watercolor. This gives it a fresher approach and it looks like you did the whole drawing live. You want to retain a certain free quality—to preserve the impression that you were actually in the courtroom.

On TV you can't go over something with white paint because it will show up on the screen. And when you scratch out something with a razor blade you're going to have trouble putting your color over that area. And you can't erase Prismacolor.

After the TV show I still have time to make some alterations on the contact prints which will be pasted up for the layout of sketches in the Herald Traveler. In many action pictures, if you freeze somebody with his mouth open, it will add the touch of a person talking. So I may take a piece of tracing paper, lay it right over the original mouth I did in the courtroom, and experiment a bit with opening the subject's mouth. Then when I get it the way I want it, I'll ink up the mouth on the tracing paper and paste it over the one I did to begin with. This patching won't show in this case because I'm only concerned with newspaper reproduction. It doesn't matter what my drawing on the contact sheet looks like—it's the newspaper reproduction which counts.

Q: How does a cartoonist who's new at the courtroom or political convention sketching game get to know the various prominent people involved?

A: Well, you have to get out of your office and you have to go to the Courthouse or the State House or wherever the action is. The first three years that I worked for a Boston paper doing a daily cartoon, no politician



Sketches from the Boston Herald Traveler.

knew me. After four or five years people would start introducing me wherever I was, and I'd be invited to more and more things as time went on. You're a little bit of a celebrity in your own town and eventually you're invited to enough affairs—some political. On one occasion, in my own case, the Massachusetts Port Authority set up a cruise to which all of the key people in the legislature were invited—and I was asked to come along on that. You find that after covering maybe one big convention that your political writers and your political editor, who know everybody and spend all their time at the State House, will introduce you to everyone, and from that time on you're on a first-name basis with most of these people. This gives your other work a much stronger impact. When you get to know somebody, and you learn from first-hand contact that maybe he's a little stoop-shouldered, for instance, then you're getting authenticity into your work. I can think of one politician I've had to draw and until I'd had a lot of personal contact with him, and had sketched him live, I didn't know that he had quite a jutting jaw.

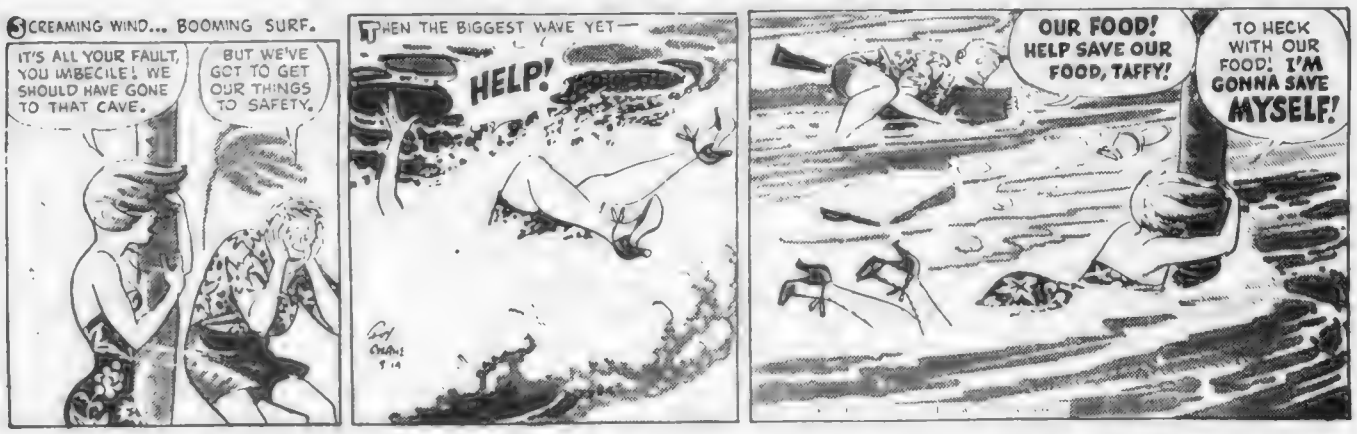
Q: You were going to say something about the size of these courtroom and convention sketches, weren't you?

A: I'd rather not do them if they were going to be reproduced postage stamp size—the smallest space they've given me is a half-page, and sometimes full pages. I'll take as much space as the paper will give me. Some of my sketches are reproduced same size—others are given ½ reduction. The freshness is lost if they come down to 1-column inserts. If a cartoonist's editor or managing editor or make-up editor has confidence in him, he shouldn't hesitate to tell the editor that he thinks his cartoons should be at least a half-page. Remember you're writing a story—you're not just doing sketches. You're writing a paragraph about interesting things that happened. The ability to tell a little bit of a story with each sketch is what makes it go—just drawings alone won't mean too much the next day. I might say that I generally have friends at a convention who are keeping their eyes out for something unusual which I might sketch.

More of ROY CRANE'S Scrapbook

Occasionally, as our regular readers know, we have been running pages from the giant scrapbook 'How to Draw Buz Sawyer', which Roy Crane compiled as a guide to drawing effectively with the Craftint shading medium. This scrapbook now belongs to the Syracuse University Manuscript Collection. One further note: Crane clipped these strips from newspaper pages which are now quite yellowed—so that the reproductions you see here are nowhere near as sharp as the actual Crane strips. The comments under the various panels are by Roy himself.

TYPHOON


SCREAMING WIND... BOOMING SURF.
IT'S ALL YOUR FAULT, YOU IMBECILE! WE SHOULD HAVE GONE TO THAT CAVE.
BUT WE'VE GOT TO GET OUR THINGS TO SAFETY.
THEN THE BIGGEST WAVE YET—
HELP!
OUR FOOD! HELP SAVE OUR FOOD, TAFFY!
TO HECK WITH OUR FOOD! I'M GONNA SAVE MYSELF!

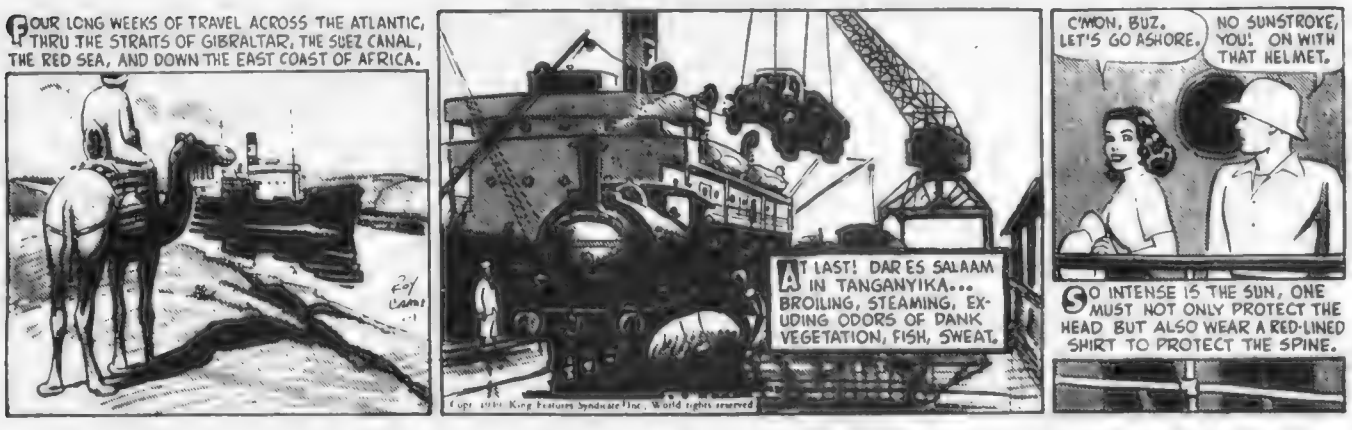
TYPHOON! ELEMENTS GONE MAD... SCREAMING WIND... COCONUTS FLYING THRU THE AIR LIKE CANNON-BALLS... HURTLING BRANCHES... CRASHING TREES.
STINGING, BLINDING RAIN. TERROR!
TAFFY! WHERE ARE YOU?
TAFFY!

IN THE MIDST OF THE TYPHOON:
GYPSY! THANK GOODNESS!
I'VE BEEN LOOKING EVERYWHERE FOR YOU, TAFFY. QUICK, TO THE CAVE!
YOU FOUND HER!
BUT WHERE'S HER HUSBAND?
I—I COULDN'T FIND HIM.
HUMPH! HE PROBABLY DIDN'T LOOK!
TAFFY! WHERE ARE YOU?
TAFFY!
TAFFY!
I CAN'T LEAVE TAFFY OUT IN THIS STORM!
SHE'S SAFE, I TELL YOU—IN THE CAVE! THE BEACHCOMBER BROUGHT HER.
DRINK THIS COFFEE, TORCHY. IT'LL WARM YOU UP.
OH! SO HE BROUGHT HER!

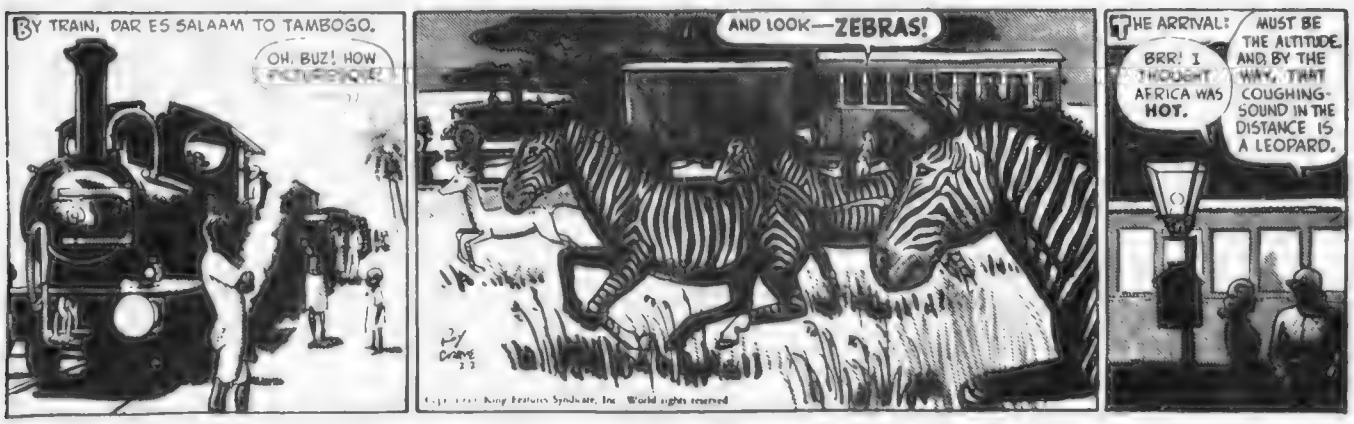
Simplicity

I'M POSITIVE M'JAMBO SAW US. HE DELIBERATELY LED THEM PAST US.
THE SECOND CANOE'S PASSING US, TOO.
OKAY, SMART BOY, WHAT NEXT? NOW THAT OUR PURSUERS ARE DOWN-STREAM AHEAD OF US, HOW ARE WE GOING TO REACH THE SEACOAST?
HMM! THIS CALLS FOR A DRASTIC CHANGE OF PLAN— WE'LL HAVE TO TURN BACK UPSTREAM.
NOT THE SAME WAY WE CAME DOWN, THO.
MAYBE WE CAN THROW 'EM OFF BY TURNING UP THIS TRIBUTARY. BUT WHERE IT'LL LEAD US, I DON'T KNOW.

Don't make pictures heavy *with blacks. Keep them more open than these. Don't clutter up with a lot of meaningless do-dads.*


FOUR LONG WEEKS OF TRAVEL ACROSS THE ATLANTIC, THRU THE STRAITS OF GIBRALTAR, THE SUEZ CANAL, THE RED SEA, AND DOWN THE EAST COAST OF AFRICA.
AT LAST! DAR ES SALAAM IN TANGANYIKA... BROILING, STEAMING, EXUDING ODORS OF DANK VEGETATION, FISH, SWEAT.
C'MON, BUZ, LET'S GO ASHORE.
NO SUNSTROKE, YOU! ON WITH THAT HELMET.
SO INTENSE IS THE SUN, ONE MUST NOT ONLY PROTECT THE HEAD BUT ALSO WEAR A RED-LINED SHIRT TO PROTECT THE SPINE.

Second picture is a hodge podge. Two objects fight for attention in first one.


BY TRAIN, DAR ES SALAAM TO TAMBOGO.
OH, BUZ! HOW PICTURESQUE!
AND LOOK—ZEBRAS!
THE ARRIVAL:
BRR! I THOUGHT AFRICA WAS HOT.
MUST BE THE ALTITUDE AND, BY THE WAY, THAT COUGHING-SOUND IN THE DISTANCE IS A LEOPARD.

Too much of everything. Background is too strong. Vanishing point too low. Cluttered up. Nothing stands out.

IT'S UP TO ME TO GI' YE A HEARTY WELCOME. MRS. POOLE I AM. MY HUSBANDS MET WI' AN ACCIDENT, SO I'LL HA' TO OSK YE TO THE HOTEL, MYSELF.
I NOTICE YOU CARRY A GUN, MRS. POOLE.
YOU LAIRN TO IN AFRICA, DEARIE. NOT TWO WEEKS AGO, LIONS CHASED A WILDEBEEST DOON THIS VURRA STREET KILLED 'IM, TOO. AND LOST NICHT I SHOT A LEOPARD IN MY HENHOUSE.
JAMES P. POOLE
HOTEL
HUNTING GUIDE

Too heavy with blacks

ICE

EVEN A CHILD WOULD KNOW BETTER THAN TO LEAVE A PLANE ANCHORED TO THAT ICE. SWEENEY.
BUT IT'S BOUND TO DRIFT IN THE SAME DIRECTION WE ARE. WAIT'LL THE FOG LIFTS. WE'LL FIND IT.
TO LOSE A $30,000 PLANE IS BAD ENOUGH. BUT TO GAMBLE OUR SOLE MEANS OF RETURNING TO CIVILIZATION, TO RISK OUR LIVES NEEDLESSLY, IS DOWNRIGHT CARELESS AND INEXCUSABLE!
I WAS A FOOL! AN UTTER FOOL!
AW, SHUCKS, BUZ! WE'VE BEEN LOST IN BIGGER OCEANS THAN THIS.
5-28
THE FOG'S LIFTING! LOOK, BUZ! OUR PLANE!
HOT DINGIES! WE DRIFTED TO THE SAME PLACE. DIDN'T I SAY WE WOULD, BUZ? DIDN'T I? THERE. I'LL CLEAR A PATH WITH THE BOAT HOOK, AND YOU START THE MOTORS.
OKAY.
5-29
ALL'S WELL THAT ENDS WELL, EH, SKIPPER?
BUT, IF YOU DON'T MIND, I'D RATHER YOU WOULDN'T MENTION TO BLEEKER ABOUT LOSING OUR PLANE — HE'LL WONDER WHAT HAPPENED — AND I STILL HAVE HOPES OF MAKING GOOD ON THIS JOB.
DID YOU BRING THE RIFLES, SWEENEY?
YOU BET.
BUZ SECURES THE PLANE TO THE ICE PAN.
SOMETIMES I WONDER WHY THEY CALL THIS COUNTRY "GREENLAND"
OH, WELL! WE'LL BE ASHORE SOON.
5-20
YOU GO ALONG THE SMOOTH ICE FOOT, IF YOU WANT TO... BUT ME, I WANT SOMETHING TO HIDE BEHIND.
1936, King Features Syndicate, Inc., World rights reserved.

Our thanks to James Warren, of Warren Publishing Co., for permission to reprint the comic book material included with this story.

ALEX TOTH

Photo by Mrs. Alex Toth

ALEX TOTH

Our series of conversations with comic book artist NEAL ADAMS has prompted ALEX TOTH, one of the best-known artists in this field, to make the comments which we are printing herewith. We asked him to let us reproduce some of his work, along with his letter. However, we hasten to add that Toth said he would have preferred that we show work by Crane, Caniff, and Sickles to illustrate the points he brings out here, rather than samples of his own work. He modestly adds that his own technique was culled from these master storytellers. Unfortunately, we received his comments so close to presstime that it wasn't possible to round up representative samples of the work of these men for this issue.

The final installment of our conversations with Neal Adams will appear in Issue #14 of CARTOONIST PROfiles.

By ALEXANDER TOTH

I refer to Neal Adams' suppositious 'facts', as stated in part 11 of his interminable interview in PROfiles 12, and request that my response to them be published in your followup issue . . 13 . . as good a number as any.

To my National Comics, Inc., colleague, and School of Industrial Arts alumnus, who *might* have checked out his 'facts', either with me, or any knowledgeable comic book aficionado/collector, there, in his Bronx hustings; I ask him to consider the following facts, forthwith . . .

I was *not,* as he put it, "let go by the industry, in the years 1957 thru 1959", when he was studenting at SIA. To the contrary, had he peeked between the covers of the *Dell Comics* of that period, he would have found scores of them to be my 34 page one shots or series books . . . though, they lacked my signature, due to the neanderthal anonymity policy enforced by the contractee-producer, and then *Dell's* distributor and printer, as well; Whitman Publishing Co./Western Printing and Litho . . . but, as student of styles, or continuity techniques, he should have identified my work as mine, nevertheless . . . it's a game professionals play all the time, spotting another's work, and few of us need a signature to hang an artist's identity on.

I was a contract artist for Whitman/Western/Dell from 1956 thru 1960 . . . specialized in illustrating comic book adaptations of about-to-be-released motion pictures, like . . . *Wings of Eagles, Johnny Tremaine, Clint and Mac, The Time Machine, The F.B.I. Story, Gun Glory, Rio Bravo, The Land Unknown,* and others . . . T series-based books were . . . *Zorro* (series), *77 Sunset Strip* (series), *Range Rider* (series), *Rex Allen* (series), *Roy Rogers* (series), *Oh, Susannah* (series), *Danny Thomas* (series), *The Lennon Sisters* (series), *The Real McCoys* (series), *Sugarfoot* (series), *Sea Hunt* (series) . . . plus others . . .

My 'absence' from the field of comic art was a 'fact', indeed, but in the two years preceding my '56-'60 Whitman tenure, courtesy of the U.S. Army, but even so, I managed to keep working in my chosen medium, via a weekly adventure continuity which I wrote and illustrated for the Tokyo U.S.A.Q.M. Depot "Diary" for over a year . . . and was a great experience.

Back to the point . . . I'd decided to settle in Los Angeles, when Whitman offered me volumes of work there, after my return from army service, and from a quick survey trip to New York City publishing houses and editors, who told me of the business slump . . .

I've never regretted my return to California, despite four years of creating strips and books anonymously, because it led me into film work, both live and animation projects, advertising and production, art direction, costume and set design, character and prop design . . . but always in ways wherein I could hone my talents in continuity graphics, film or art for publication . . . which brings up another peaky point which I'd like to take Neal Adams to task over . . . continuity . . .

Nowhere, in his long dissertation on required studies and talents for the novice-cartoonist to develop to do his job better, is any mention made of the one talent which, for any workaday illustrative continuity stripper, supersedes *all others* . . . that is, the ability *to tell the story!!!*

One can forgive another's lack of drawing acuity, technique, finish, or whatever else . . . but the *lack of storytelling talent* is awful to witness in action . . . and that is a vital element too often overlooked these days, and sadly, is a subject not taught, save for film schools, or in a few very fine, but very rare, texts on film technique, re composing, cutting, etc. . . . and more's the pity, for the total success of any strip, adventure or soap opera types, lies

solely in how well the artist links one scene to another, forming his fascinating chain of continuity graphics to enchant, delight, intrigue and 'hold' his readers with . . . day by day, or page by page.

Neal Adams substitutes drawing ability, per se, for *thinking ability,* and does his young novice answer-seekers a disservice by totally ignoring the crux of what this game of ours is *really all about . . . telling stories in pictures!!!* Knowing *what to draw,* within the context of your story's needs, is *far more important than knowing how to draw!!!* One must be *primarily concerned* with *what elements should be drawn* within each scene, like which characters, and which *one* of them does one *compose the scene for,* to *spotlight him,* to punch up the dialogue as dramatically as one can, how to *light the scene, what angle* to use, *what set elements* or *props* to use, *when and where to exclude them, when to shift your viewpoint, when to cut away, and the when and where of longshots, closeups, medium shots, two shots, angles up and down, pacing your continuity flow, when to shock, puzzle, titillate, confuse, reveal, explain, conceal, suggest, shout, whisper* . . . and *how to edit your continuity art . . . how to work at developing a sense of drama, character, locale, and movement* in your strips. Damn it, *these* are the required elements of continuity . . . *not how bloody well you can articulate the figure's diabolically complex muscular structure, or what pen and brush you use, or how you pull a line from right to left, or the reverse . . .*

Thinking ability needs teaching, by *example,* if not by rote in classes . . . We now have dozens of extremely successful and hallowed enterepreneurs in the strip world, syndicated and otherwise, who draw *beautifully,* slick, near-photographic art for their chosen medium who haven't the *foggiest notion of what continuity graphics is all about!!!* They shoot their vapid little Polaroid pictures of models, statically posed, evenly splitting their camera angles from waist-ups to closeups, and either do Xerox or projected blowups of them onto their bristol, lard them with pen, brush technique, and wind up with *three unrelated spot illustrations per strip,* which just *lay there,* cold and dull and uninspired, despite their surface *sparkle, filling up the required spaces, but that's all, cholly!!!*

These men *all draw beautifully,* almost *anything their cameras can draw, they can, too!!! And as uninterestingly, as awkwardly, as unsubjectively!!!*

But these men don't think, or can't think, or won't think . . . continuity . . . All the fine draughtsmanship, and surface technique, no matter how well it's executed, cannot make up for a lack of solid *storytelling ability!!!* The 'art' of good, solid continuity graphics seems, to this old crock of 43, a *past art* . . . for all the *best* of examples are based in our medium's *Golden Age,* the thirties, its *infancy,* really . . . when *uncommonly gifted,* and *very astute and hardworking men,* like Noel Sickles, Roy Crane, Hal Foster, Milt Caniff, Frank Robbins, Russell Keaton, Mel Graff, and many more, actually *created the language of continuity strip technique,* the *grammar of continuity graphics,* bringing their diverse viewpoints and tastes to launch this marvelous storytelling medium, creating standards still unchallenged and/or unequalled . . . as *master storytellers* . . . and *not faddish technicians!!!*

They studied *film techniques of the best directors of the day,* as well as the works of earlier, silent film directors . . . culled all the vital techniques of *movement* and *composition* and *flow* and *lighting* and the *use of sound effects* and *silence* and *cutting* and the use of the long shot or *panorama* and *lines of force* and *positive versus negative elements of design within the frame . . . they taught themselves to . . . think . . . what to draw . . . the 'how' developed itself, unselfconsciously, as they and thus their styles or techniques matured, changed, as one's handwriting does . . .* and *then, only as a valuable tool, with which they could perform their job better . . . best . . . they created movies for us on paper, four frames per day and ten on Sundays . . . they borrowed from film . . . today film borrows technique from strips* . . . something of a bitter and ironic joke, really!!!

The *how* of drawing is elementary if one takes the greater view of our craft . . . the real delight in studying it in its proper perspective, is that when one gets into the *what* of it, which makes us look beyond the surface gloss, one then reaches into the very heart and brain of the-man-behind-the-art to discover the *why* of *what* he drew in that panel, or that page of panels . . . and *that's when one finds the touchstone of this medium!!! Why* did he choose to light this scene this way? *Why* did he choose a high angle? *Why didn't* he reverse the angle here? *Why did* he omit drop-shadows in part of the background? *Why did* he silhouette figures in this *panel?*

The *physical artwork, after all, is but a manifestation of the intellect behind it, of the man who has thought out thousands of problems in as many related sets of pictures, during all these years of professional labors, to reach this high standard*

of storytelling quality . . . thus, one pushes past all surface technique considerations, and delights himself by making a colleague, friend, or teacher/mentor/model, of that whole, well-rounded thinker/creator who constantly surprises us with ever-new, exciting ways to tell his stories!

This is the *crux* of learning this craft . . . and *the fun* of it . . . and *not shallow dissection of bits and pieces of pencilling or inking a figure, or a page . . . there's so bloody much more that begs investigation and discussion . . . for all of us!!! Not just beginners . . . if one keeps a sense of wonder about his craft, as well as all sorts of related and even unrelated subjects, media, crafts, subjects artistic or no, reading about every new and old subject one can get his hands and mind on, he will gain knowledge that will eventually find a useful place in his work, whatever that work may be . . . developing his sense of rightness re his work and the ingredients he mixes into it to make it the very best he possibly can . . .*

Education is a continuing process, or damned well should be, for us all . . . and one must continue it on his own throughout his personal and professional life, for the benefit of both parts of himself, for one part overlaps the other . . .

So, Neal Adams, and your questioning novices, if I still have your ear on the subject, draw away as best you can, improve on it, technique tricks and all, creative cheating, and the like . . . but squelch that 'advice' that isolates drawing from all the other, much more *pertinent responsibilities* of our craft's practitioners . . . teach them if you can that joy *we can still feel* when we see and *read* a strip which *utilizes fully all of the graphic continuity keyboard* and *not just the half-notes* . . . teach them to *throw out the cliche, to avoid the stultifying formula, to study every new device which will enable them to bring new, fresh ways and means to tell their stories in their own way . . . our drawings are 'read', are meant to be . . . thus, as one sentence follows another, to make one paragraph, and then another . . . so must anyone who comes into their part of this medium of the continuity strip realize that it is not composed of individual, solitary made-to-be-admired works of art bunched together in a daily, or a page, but rather . . . series of totally dependent panels of storytelling graphics, adding up to make a whole . . . !!!*

Regardless of one's bent for this or that drawing technique, one's *prime concern in the study of the continuity strip should be of storytelling technique. The what. The why. The when . . . of it . . . learn, learn, learn, never stop!*

Develop your visual memory bank, store up your daily observations . . . see, observe, remember . . . from real life incidents, actions, gestures, moods, subtleties of expression, light and dark patterns, color changes of the day . . . these are tools that help us create life in those little panels on those awesomely empty white sheets of bristol each day . . .

Perversely, when interviewed in magazines such as this one, and upon offering advice, or some intimate bit of professional procedure or technical know-how, colleagues such as Neal Adams confound me no end, by their total indifference to the points I've raised in this reply . . . and these things should be said. Since no one has done so, and due to other inaccuracies in Neal's piece, about my past whereabouts in print, I leapt to fill the pregnant void left by his distractions re good drawing . . . that ain't all there is to it, ol' hoss . . . though it is nice to have for a start . . .

Lastly, Neal errs again, when he states that "this isn't the kind of job where you can *learn while you work!" Egad,* man, *you'd damn well better!!!*

I'm still learning . . . and I'd better keep on learning along with all the rest of us!!!! His comment was unfortunately expressed. Granted, editors expect a certain degree of professional ability from a beginner . . . they always have . . . but we, in the comic book business, cannot point to too many overly-endowed *'pros'* these days, old crocks or young, for far too many make a living at it just *'getting by'* . . . repeating their bizarre tricks ad nauseum . . . *Why? Because they've stopped learning . . . and don't think there's any more to it than that which they gleaned too many years before!!! So on they go, spinning their wheels, ignorant of their incompleteness as artists, strippers, or men . . . they're dull, in all categories, thus, so is their work, the manifestation of their cerebral sum total . . .*

If a study of history gives one a better perspective in understanding the todays and charting better courses of action for our tomorrows, in matters politick . . . then I suggest to young, and not so young, practitioners of our art, and to hopefuls, that if you wish to emulate, study, the best work in continuity strips ever done, look back to the period of the thirties and the art of storytelling as demonstrated by Caniff, Sickles, etc., etc. . . . masters of the daily strip and Sunday page, they were. And for comic book greats, study the work of Will Eisner, Mort Meskin, Ogden Whitney, Fred Ray, Lou Fine, Powell, Robinson, Kirby, Hasen, Elias . . . all these of thirties and war years, thru the fifties . . . all exceptional, and singular talents, exciting creators.

Keep up the good work, Jud Hurd . . . your fan . . .

Alexander Toth

We reproduce THE MONUMENT, with artwork by ALEX TOTH, through the courtesy of James Warren of the Warren Publishing Co. Incidentally, Mr. Warren calls the accompanying Toth comments 'brilliant'. →

3:00 A.M. THE RELENTLESS OCEAN SURF POUNDS A TATOO AGAINST THE CLIFFS BELOW, AS A GROUP OF LAUGHING, CHATTERING GUESTS DEPART HAPPILY FROM THE LARGE ULTRA-MODERN STRUCTURE SPRAWLING ATOP THE ROCK-FACED PINNACLES..THEIR HIGH PRAISE AND GAY COMMENTS RIPPLING THROUGH THE NIGHT AIR... FOR A PARTY HAS ENDED, HERE... BUT, IT'S REALLY ONLY THE BEGINNING OF MY TALE ABOUT THE MACABRE MASTERWORK I CALL...

THE MONUMENT

FANTASTIC! THE HOUSE IS TRULY AN ARCHITECTURAL MILESTONE!
PURE GENIUS!
EVAN SLATER IS BRILLIANT!
EVERYONE THOUGHT HIS FIRM WAS ON IT'S WAY DOWN...
...NOW THEY'LL FIGHT TO AWARD HIM CONTRACTS!!
Alex Toth

ONE YEAR EARLIER, THERE HAD BEEN NO PRAISE FOR EVAN SLATER ASSOCIATES!
THE DESIGN FIRM WAS IN TROUBLE!
JUNK! THE SAME PAP WE'VE BEEN PEDDLING FOR YEARS! I WANT IMAGINATION... AND DARING!!!
B-BUT... EVAN... OUR DESIGN DEPARTMENT'S WORKED FOR MONTHS! THIS IS OUR BEST!!!

ART BY ALEX TOTH/SCRIPT BY ARCHIE GOODWIN

Copyright © Warren Publishing Co.

THAT'S **PRECISELY** WHY WE'RE **LOSING BUSINESS!!** OUR **'BEST'** JUST **ISN'T GOOD ENOUGH ANYMORE!** WE CAN'T SEEM TO COME UP WITH ANYTHING **NEW.. DIFFERENT!!!**

BUT THIS PLAN OF **YOURS,** EVAN... HOW DO YOU JUSTIFY WASTING OUR DWINDLING CAPITAL BY BUILDING A PRIVATE HOME FOR **YOU?!!**

CAN'T YOU GET IT THROUGH YOUR HEADS?!! IT'LL BE A **SHOWPLACE! OURS!** THE **FIRM'S!** EXHIBITING OUR **DESIGN TALENT...**

A HUNK OF ARCHITECTURE SO GREAT THAT OUR FIRM'S REPUTATION WILL BE **REMADE BY IT!!...**

SO, KEEP LOOKING... FOR THE **NEW,** THE **BOLD, DARING. BRILLIANT!** AND **DON'T** SETTLE FOR **LESS THAN THAT...** BECAUSE **I WON'T!!!**

BAM!!!

THERE WAS NO EASY SOLUTION... SLATER KEPT ON WITH HIS OWN DESPERATE SEARCH... ANYWHERE.. AND EVERYWHERE...

WHAT'S THIS?!! WHO DO THESE BELONG TO?!!

ROGER'S BEEN CLEANING OUT THE OLD PLAN FILES AND STORAGE BINS, EVAN! SOME OF THAT STUFF'S BEEN AROUND FOR.. FIFTEEN..TWENTY YEARS...!

UNBELIEVABLE!! EXACTLY THE **TREATMENT..** THE **FLAIR..** I **WANT! CHARLES LANGTON COLT!...** I- I REMEMBER NOW... MANY YEARS AGO... AN OLD CODGER WITH FAR-OUT IDEAS... AND NOBODY WOULD USE HIM!

WHEREVER HE WAS.. THE OLD MAN HAD TO BE FOUND! **HAD** TO BE **ALIVE!...**

CHARLES LANGTON COLT, YOU'RE GOING TO DESIGN MY DREAMHOUSE... AND I **WON'T** TAKE **'NO'** FOR AN ANSWER!!

Copyright © Warren Publishing Co.

NO, MR. SLATER !!!

LISTEN TO ME, COLT! YOU'RE DYING AWAY IN THIS FLEABAG HOTEL ROOM! WASTING YOUR TALENT ON BALSA WOOD MODELS NO ONE WILL EVER SEE! HOW CAN YOU — ?

I VOWED A LONG TIME AGO, TO WORK ONLY FOR MYSELF! NO ONE ELSE APPRECIATES MY WORK... !!!

SLATER'S MIND WORKED QUICKLY... HE HAD TO HAVE COLT'S WORK!

THEN LET IT BE YOURS! MY FIRM WILL PUT UP THE MONEY... BUILD IT JUST THE WAY YOU WANT!! TO SUIT YOUR NEEDS! A MONUMENT TO YOUR GENIUS !!!

...MONUMENT?...

SURE! IT'LL BECOME AN ARCHITECTURAL SHRINE! THE HOME OF CHARLES LANGTON COLT...

I'M OLD, SLATER... MY HEALTH, FAILING RAPIDLY... BUT SINCE THIS LENDS ITSELF TO A PROJECT I'VE LONG HAD IN MIND... I'LL DO IT !!!

SO, IT BEGAN... A DYING OLD MAN, RACING AGAINST DEATH ..TO COMPLETE HIS LIFE-LONG DREAM...

IT'S GOING TO BE TOUGH BUILDING... BUT IT'S A HONEY OF A SPOT!

I'VE PLANNED FOR EVERYTHING...THE HOUSE WILL BE.. AH.. TOTAL... FULFILL EVERY NEED!...

SOLD

STOP

ROAD'S END

Copyright © Warren Publishing Co.

SLATER PUSHED... PUSHED AS HE'D NEVER PUSHED BEFORE..TO WIND UP THIS EXCITING PROJECT...

HAVE YOU SEEN **EVERYTHING** THE PLANS CALL FOR? I'VE BEEN IN CONSTRUCTION FOR THIRTY YEARS, BUT I'VE **NEVER**...

JUST **DO IT!**.. **DON'T** QUESTION **GENIUS!!!**

THE HOUSE TOOK FORM AND WAS NEARING IT'S COMPLETION... **ALL** OF COLT'S REQUIREMENTS WERE BEING MET...

IT'S GOING **PERFECTLY!** THE CONSTRUCTION CREW DOESN'T REALLY NEED **ME** UNDERFOOT ANYMORE...! SHOULDN'T YOU BE KICKING OFF OUR PUBLICITY AND PROMOTION ABOUT NOW...?

THERE'S **STILL** A FEW POINTS I WANT TO TAKE UP WITH YOU BEFORE I GET TO **THAT!**

AHH, YES... THE MASTER BEDROOM... I'VE ALWAYS LOVED THE SEA! FITTING, THAT MY PLACE OF REST WILL BE HERE, OVERLOOKING IT'S MAJESTIES...

..NOW.. WHAT IS IT YOU WISH TO "TAKE UP WITH ME," AS YOU PUT IT..?

JUST.. **THIS!!!**

AAAAAAAAAAA

Copyright © Warren Publishing Co.

THE TRAGIC ACCIDENT WAS NOT GIVEN WIDE-SPREAD PUBLICITY... PROMOTION WAS QUITE VOLUMINOUS, HOWEVER, ON EVAN SLATER AND HIS NEW "DREAM HOUSE"!

BY THE TIME OF HIS HOUSE-WARMING GALA, NO ONE COULD EVEN REMEMBER, IN PASSING, THE NAME **CHARLES LANGTON COLT**...

EVERY NOTABLE IN THE WORLD OF ARCHITECTURE IS HERE TONIGHT——!

FANTASTIC WORK, THIS!

...MARVELOUS!

I'VE NE... SEEN ANYTHING AS DARING...!

AFTER TONIGHT, THERE'S ONLY **ONE** NOTABLE IN THE DESIGN WORLD... **EVAN SLATER !!!**

THE GALA ENDED ALMOST TOO SOON FOR ONE VERY ELATED MR. SLATER..

WHAT A BRAWL! THE FIRM'LL BE **SWAMPED** WITH COMMISSIONS FROM NOW ON... **THEY LOVED THE HOUSE... !!!**

...AND **WHY NOT?** COLT THOUGHT OF **EVERYTHING!** AUTOMATIC LIGHTS, DOORS, CLIMATE CONTROLS... **THE HOUSE OF THE FUTURE !!!**

BEDROOM DOORS HISSED SHUT BEHIND HIM WITH A CLICK!

SOUNDPROOF BEDROOM... OCEAN VIEW... CHARLES LANGTON COLT DIDN'T OMIT A THING!...

...**GREAT NIGHT!** I'VE EARNED A LONG REST!...

Copyright © Warren Publishing Co.

SLATER'S HEAD HAD BARELY TOUCHED THE PILLOW WHEN A WHIR OF SOLENOID ACTIVATED CONTROLS WAS HEARD.. AND...

WHAT.. ?!

CLICK! SSSSSSSS CHARLES LANGTON COLT SPEAKING..THIS IS A RECORDING!..

SNAP!

WALL PANELS OPENED BEHIND SLATER...ODD, ALMOST SINISTER MACHINERY, NOW SET INTO MOTION, WAS REVEALED...

HELP! SOMEBODY HELP GET ME LOOSE!

CLICK! ... IT IS PROGRAMMED FOR NON-STOP RE-PLAYING UNTIL I AM FOUND, AND THIS RECORDER IS SHUT OFF!..

FROM EACH SIDE OF THE BED, TWO MECHANICAL "ARMS" CAME INTO VIEW... MOVING UP, AND THEN TOWARDS, SLATER'S CAPTIVE FORM...

...THE COMPLETION OF THIS HOUSE MARKS THE CULMINATION OF ALL MY DREAMS...I'VE NO DESIRE TO OUTLIVE IT... AND, THUS...

YE GODS! COLT BUILT IN HIS OWN EMBALMING MACHINE!!!

JUST INSIDE EACH ELBOW, SLATER FELT THE SUDDEN, SHARP PROBE OF NEEDLES!

...THE CHARLES LANGTON COLT HOUSE STANDS AS A MONUMENT TO MY CREATIVE TALENTS! I CAN THINK OF NO MORE FITTING STRUCTURE TO HOUSE MY REMAINS.. AND SERVE AS MY TOMB... CLICK! SSSSSSS...

AAAAAAAAAAAARRRRRGH

NOOO NOOO...

EVAN SLATER FELL BACK, HELPLESSLY, AS HIS LIFE'S BLOOD DRAINED SLOWLY FROM HIS BODY...

THE ROOM SPUN WILDLY ABOUT HIM, AS HIS FAST-DIMINISHING CONSCIOUSNESS ABSORBED COLT'S LAST WORDS...

CLICK! SSSSSS ...MY TOMB.. CLICK! SSSSSS ...MY TOMB.. CLICK! SSSSSS ...MY TOMB.. CLICK! SSSSSS ...MY TOMB..

SHHH PUM SHHH PUM SHHH PUM

END

BUILDING COLT'S HOUSE WAS A BIG **DRAIN** ON EVAN SLATER, TO BE SURE.. BUT HE'S GOT AN **ENDLESS SUPPLY OF TIME** TO REST UP!

NOW, IF **YOU'RE** TOO SHOOK UP TO REST, TAKE A LOOK AT THE NEXT LI'L CHILLER I'VE **CONSTRUCTED** FOR YOU!

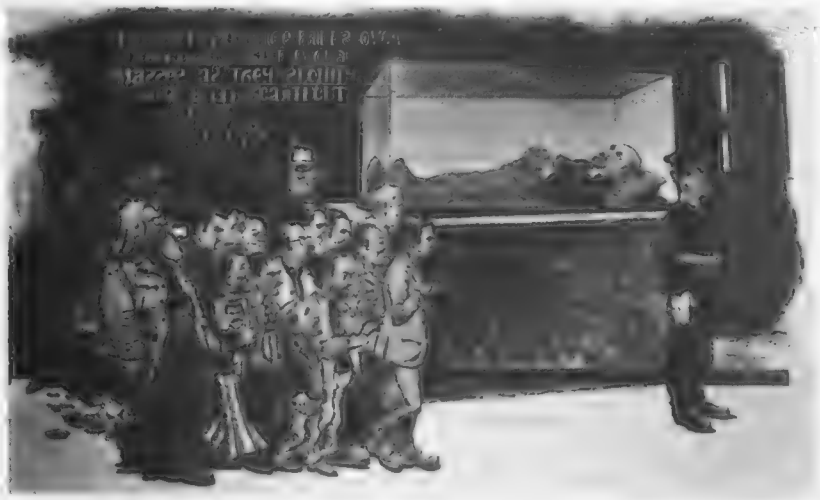
Copyright © Warren Publishing Co.

In Issue #11 of CARTOONIST PROfiles we printed a John Severin cartoon previewing the MAD magazine trip to Russia, hosted by Publisher BILL GAINES. Now that the gang has returned, we thought our readers would like to see several of the souvenir cartoons that they presented to Bill in appreciation of this year's tour. And, as a bonus, MAD Associate Editor, Jerry De Fuccio, contributed the poem we're including here.

TRIP to RUSSIA

Bill Gaines is welcomed in London.

Here is a series of photos of a spectacular, three-dimensional, animated cartoon done by George Woodbridge. In order to bring it to life, you push the MAD gang at the left in the direction of Lenin's tomb. As the group is moved to the right, in a slot in the cartoon, Lenin sits up with a startled look on his face! And when a little door at the upper right is opened, George Woodbridge himself appears, holding an American flag. All of this has been accomplished by clever gadgetry on the back of the cartoon.



Photos by Jim Ruth

THE PILLAGED MAGAZINESMITH

by Jerry De Fuccio

(With apologies to Henry Wadsworth Longfellow and MAD poets Frank Jacobs and Tom Koch)

Under a garish Kremlin spire
Bill Gaines, the tourist, stands,
One Yank the Russians love to see,
With money in both hands
To entertain his weirdo friends
On tour through distant lands.

"He looks like Marx, not Santa Claus,"
One Russ was heard to say,
"Still, he's shelled out to bring these bums,
Who've partied all the way.
They've lived it up like commissars,
And left dear Bill to pay."

All Russia soon would hear the tale
Of bountiful Bill Gaines,
The man who picks up every tab
And never once complains.
('Twas said he'd even tipped the guards
By Lenin's last remains.)

What sort of man rents swank hotels
To house this loutish crew,
And urges them to drink their fill
Of costly Danish brew?
Some say he runs MAD Magazine.
Could this, in fact, be true?

One seldom thinks of Publishers
As spendthrifts quick to laugh.
Their lives are grim; they work with kooks
Who give them constant gaff.
Good Lord! That's it! Those bums aren't bums;
They're Bill Gaines's loyal staff!

BILL...
AFTER BEING IN SO MANY PLACES IN SUCH A SHORT TIME, EVERYTHING HAS SORT OF RUN TOGETHER FOR ME. ABOUT THE ONLY THING THAT STILL REMAINS CLEAR TO ME IS THE BEAUTIFUL "SNOW QUEEN" DANCING WITH HER LOVER IN THE LENINGRAD BALLET.
DON...!

Don Martin cartoon.

AMERIKANSKI- I BUY YOUR CLOTHES, HOKAY?
AMERIKANSKI- I BUY YOUR CLOTHES, HOKAY?
AMERIKANSKI- I BUY YOUR CLOTHES, HOKAY?
AMERIKANSKI- YOU BUY MY CLOTHES, HOKAY?
MAD 1971
"BILL TO RUSSIA WITH LOVE"
by Al Jaffee

Al Jaffee's souvenir cartoon, kidding Bill about his sartorial splendor.

Jack Davis draws Bill Gaines

Nostalgia...
'BOOTS & HER BUDDIES'

Edgar E. "Abe" Martin, creator of "Boots and Her Buddies"

The following pages are in response to the requests of a number of readers who would like to see the very first releases of popular comic strips of the past. Here are the beginnings of BOOTS & HER BUDDIES, along with a story about her creator, EDGAR MARTIN, written at the time of Martin's death in 1960 by Ernest Lynn, the former Director of Comic Art for The Newspaper Enterprise Association. As noted in Lynn's article, Boots began her run 48 years ago, on February 18th, 1924. CARTOONIST PROfiles is indebted to the current NEA Director of Comic Art, TOM PEOPLES, for furnishing us with these long-ago strips.

BY ERNEST LYNN

A great career in the world of comic strips came to a close with the death Aug. 30 in Clearwater, Fla., of Edgar E. Martin.

More than 36 years ago a handsome, slender, blond young man brought to the nation's newspapers the girl who was to become known as the "Sweetheart of the Comics." She was called "Boots," star character of the daily comic strip "Boots and Her Buddies" and the Sunday page "Boots.' The man was Edgar Martin, nicknamed "Abe" by his friends.

At the time of his death, Boots was running in nearly 700 daily and Sunday newspapers, and was followed every day by millions of readers. She exerted a profound influence on women's fashions.

Martin was born in Indianapolis, Ind., July 6, 1898. Early in his boyhood his family moved to Nashville, Tenn., and then to Monmouth, Ill., where his father was a professor at Monmouth College.

As a freshman Martin used to draw grasshoppers, lizards and frogs in his father's biology classes. He quit in his junior year to enter the Academy of Fine Arts in Chicago. He joined Newspaper Enterprise Association in 1921.

At first he drew several comics with varying success. When NEA told him it wanted a girl strip he swung into action and, on February 18, 1924, he came up with the strip that was to bring him fame.

Originally Martin featured four girls in the strip, but soon two of them were dropped. Cora, a school teacher, remained true to type, while Boots was developed into a glamour girl.

Dressing Boots in the latest fashions became a hobby with him. He attended style shows, read all the fashion magazines, and developed a style sense that the designers of feminine finery often copied. When he gave Boots a new haircut in 1926 and called it the "Boots Bob," it was a nationwide "click" and was endorsed by leading hairdressers in New York and other cities.

When Cora, with whom Boots had been living, was married to Prof. Stephen Tutt in 1927, Boots moved in with them. In the early days Martin's comic had its greatest following among high school and college students. They loved his glamour girl, delighted in her numerous romances.

Martin introduced a new character in 1937, popular Pug, who grew up to be one of the best-liked teenagers in the comics. Boots, the much sought-after belle, remained in single blessedness until readers began demanding wedding bells. In 1945 Martin married her to a Texan named Rodney Ruggles and the strip became a family strip. A son was born in 1946, on the Fourth of July. Once more Boots' great army of followers showed their interest by *besieging* Martin with suggestions for a name for the baby. David won by a big vote. Pug became an established member of Boots' family when her father's yacht was lost at sea with all on board.

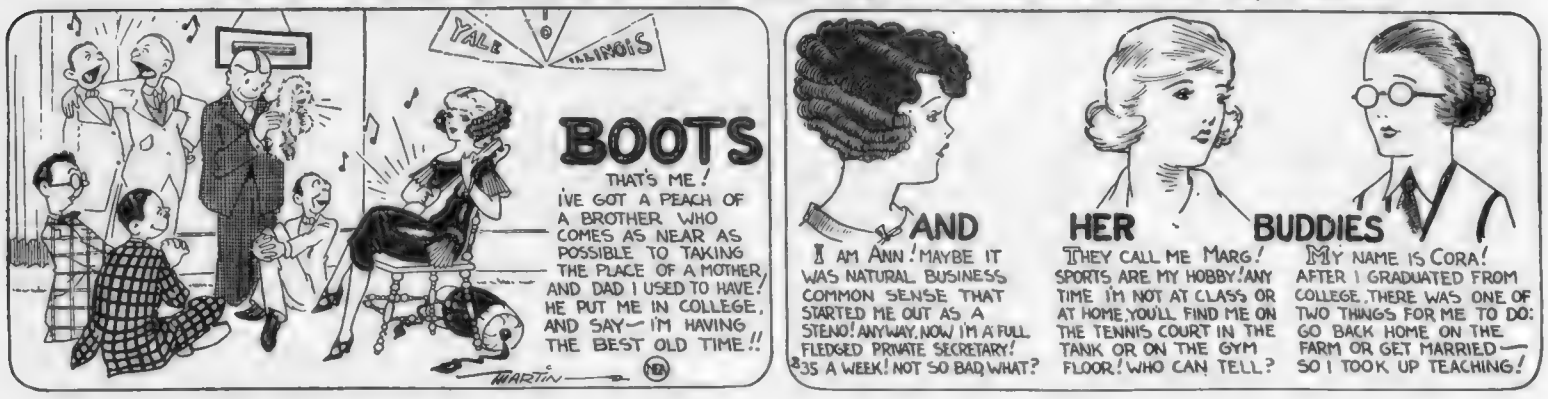
Nearly every successful comic artist has one or more assistants. Martin was unusual in that he insisted on drawing and writing his strip himself. He finally turned the Sunday page over to an assistant, but the daily was another matter. He felt so close to the numerous characters, all highly individualized, that he had to do the job himself. Much of Martin's own character was expressed in the strip, especially in the person of Boots' brother Billy, who disappeared from the strip some years ago.

Many people said Edgar Martin really was portraying himself in the character of Billy. Martin never admitted this, but he and Billy did have the same fine courtesy and courtly manners. Both were always every inch the gentleman.

Martin lived in Cleveland, headquarters for NEA, for many years. He and his family moved to Clearwater about 20 years ago. He is survived by his widow, Margery, three married daughters and five grandchildren.

RELEASE MONDAY, FEBRUARY 18 1924

BOOTS AND HER BUDDIES—*Introducing Our New Girl Comic*—By Martin


YALE
ILLINOIS
BOOTS
THAT'S ME! I'VE GOT A PEACH OF A BROTHER WHO COMES AS NEAR AS POSSIBLE TO TAKING THE PLACE OF A MOTHER AND DAD I USED TO HAVE! HE PUT ME IN COLLEGE, AND SAY— I'M HAVING THE BEST OLD TIME!!
MARTIN
AND
I AM ANN! MAYBE IT WAS NATURAL BUSINESS COMMON SENSE THAT STARTED ME OUT AS A STENO! ANYWAY, NOW I'M A FULL FLEDGED PRIVATE SECRETARY! $35 A WEEK! NOT SO BAD, WHAT?
HER
THEY CALL ME MARG! SPORTS ARE MY HOBBY! ANY TIME I'M NOT AT CLASS OR AT HOME, YOU'LL FIND ME ON THE TENNIS COURT IN THE TANK OR ON THE GYM FLOOR! WHO CAN TELL?
BUDDIES
MY NAME IS CORA! AFTER I GRADUATED FROM COLLEGE, THERE WAS ONE OF TWO THINGS FOR ME TO DO: GO BACK HOME ON THE FARM OR GET MARRIED— SO I TOOK UP TEACHING!

RELEASE TUESDAY, FEBRUARY 19

BOOTS AND HER BUDDIES—*Boots Is the Attraction*—By Martin

I'VE JUST BEEN THINKING, CORA! YOU KNOW, THERE AREN'T AS MANY FELLOWS, SEEMS LIKE, AS THERE USED TO BE
NOW, ANN!! YOU'RE JUST BLUE BECAUSE YOU HAVE NOTHING TO OCCUPY YOUR MIND THIS EVENING
WELL, ANYWAY, THEY'RE BLAMED FEW AND FAR BETWEEN!
OH, NOT SO FAR! STEP OVER HERE
AND NOT SO FEW EITHER
MARTIN

RELEASE WEDNESDAY, FEBRUARY 20

BOOTS AND HER BUDDIES—*There Are Dates—and Dates*

GEE, I SIMPLY MUST ANSWER ELLEN'S LETTER!
WHAT'S THE USE - SHE'LL JUST SIT DOWN AN' WRITE YOU ANOTHER ONE
BY THE WAY, WHAT DATE IS TOMORROW, BOOTS?
AT YOUR ELBOW M'DEAR! WAIT A SECOND AN' I'LL GO SEE
WELL-L-L-L, LET'S SEE - MY DIARY SHOULD TELL ME IN A HURRY
MARTIN
OH! GOODY-GOODEE! THE DATE'S WITH JIMMY NEE FOR HIS FRATERNITY DANCE

RELEASE THURSDAY, FEBRUARY 21

BOOTS AND HER BUDDIES—*A Wild Story*—By Martin

I WAS ALL ALONE IN THE JUNGLES - UNPROTECTED BUT UNAFRAID, WHEN I SAW THIS WILD BEAST CHARGING DOWN UPON ME!
UP WENT MY TRUSTY RIFLE - AND TAKING DEADLY AIM— ZOWIE!!
DON'T HIT THE GOLDFISH
- AND THERE AT MY FEET LAY A DEAD ELEPHANT!
OH, THE POOR THING!
HAD SOMEONE POISONED IT?
MARTIN

RELEASE FRIDAY, FEBRUARY 22

BOOTS AND HER BUDDIES—*Marg Didn't Miss Much*—By Martin

SORRY I COULDN'T GET HOME FOR LUNCH TODAY, BOOTS!
YOU'RE LUCKY! EXCEPT FROM THE STANDPOINT OF CURIOSITY, YOU DIDN'T MISS A THING!
SOUNDS LIKE ANN HAD DUG UP A NEW RECIPE
WORSE THAN THAT! IT WAS THE MOST PUNKEST MEAL I EVER WAS AT!
WHY, WHAT DID YOU HAVE?
OH, WE HAD THAT SAPHEAD, REGGIE SIMPSON!
MARTIN

RELEASE SATURDAY, FEBRUARY 23

BOOTS AND HER BUDDIES—*A Rattling Good Idea*—By Martin

FIDDLESTICKS! I WAS TO MEET BOOTS AT THE RITZ AN HOUR AGO AND OF COURSE THERE HAD TO BE A LOT OF EXTRA WORK TO DO
WANT ME TO RUN YOU OVER IN MY NEW ROADSTER ANN?
OH FINE! THAT'S NICE OF YOU, ANDY. I'D LIKE TO HURRY OVER THE WORST WAY
OFFICE
WELL—IN THAT CASE I HAD BETTER BORROW THE BOSS' FLIVER!
THAT'S THE WORST WAY I KNOW OF!
MARTIN

RELEASE MONDAY, FEBRUARY 25

BOOTS AND HER BUDDIES—*What's in a Name?*—By Martin

HELLO, BOOTSY! IT SEEMS AGES SINCE I SAW YOU? WHAT'VE Y'BEEN DOIN' SINCE LAST NIGHT?
JUST LOTS, PIP! COME IN AND, I'LL TELL YOU!
WE HAD THE BEST TIME THIS AFTERNOON, PLAYING MAH JONGG! DID YOU EVER PLAY IT?
I DUNNO! HOW'S IT WORK?
WELL, FIRST—YOU SHAKE TWO LITTLE IVORY BLOCKS WITH NUMBERS ON THEM—
OOOOH!
SURE, I'VE PLAYED THAT! BUT I NEVER HEARD IT CALLED MAH JONGG BEFORE THOUGH!
MARTIN

RELEASE TUESDAY, FEBRUARY 26

BOOTS AND HER BUDDIES—*Cora Gives Some Advice*—By Martin

WHY, BOOTS—YOU ARE CRYING! YOU KNOW THAT IS VERY BAD FOR HEADACHES, COMPLEXION AND NICE NEW DRESSES! SO I WOULDN'T, DEAR, IF I WERE YOU
THERE NOW! TELL ME ALL ABOUT IT
IT'S J-JIMMY! I LIKE HIM HEAPS AND WE WERE HAVING SUCH GOOD TIMES TOGETHER! AND HERE LATELY HE'S ACTING SO QUEER! HE DOESN'T MEET ME AFTER CLASS ANY MORE
NEXT FRIDAY IS MY BIRTHDAY! I THOUGHT SURELY HE'D ASK ME FOR A DATE THAT DAY! AND HE HASN'T BEEN NEAR
YOUR BIRTHDAY!! M-M-M SOMETIMES YOU HAVE TO PUT TWO AND TWO TOGETHER AND MAKE MORE THAN FOUR OUT OF IT, MY DEAR
—AND JIMMY, NO DOUBT, CHOSE A MEAL TICKET IN PREFERENCE TO A BIRTHDAY PRESENT AND STARVATION! HE'LL PROBABLY BE AROUND TO FINISH UP THE CAKE ABOUT SUNDAY. BETTER TO GET NO PRESENT BUT LOTS OF DATES THAN NEITHER! THAT'S MERELY ONE OF THE REASONS WHY A WOMAN KEEPS HER BIRTHDAY A SECRET!
MARTIN

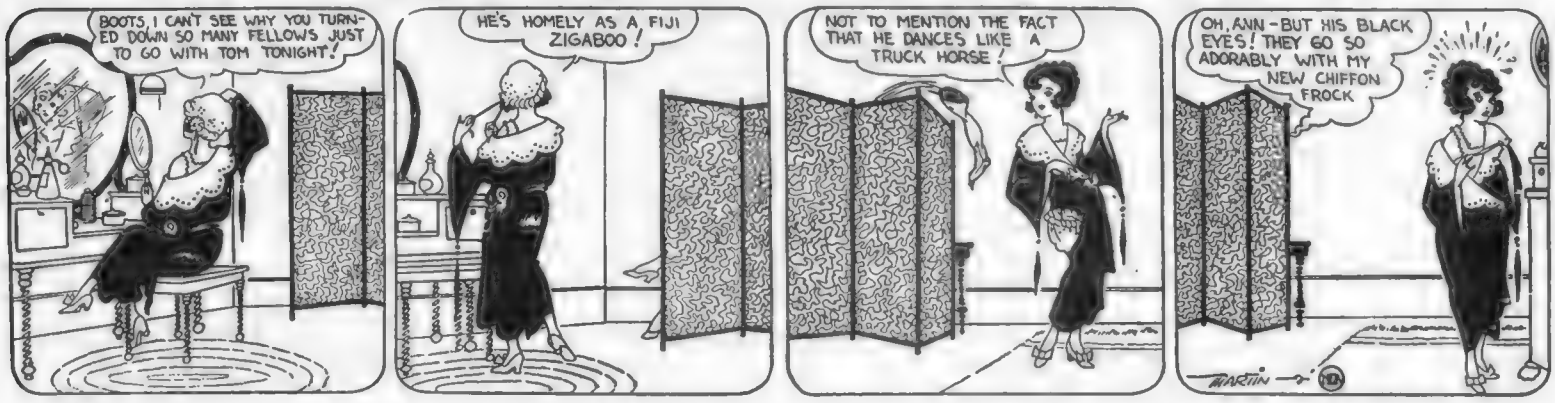
RELEASE WEDNESDAY, FEBRUARY 27

BOOTS AND HER BUDDIES—*Boots Being the Littlest*—By Martin

SOME FLOWERS FOR YOU, DEARIE
WHY—I WONDER WHO—
LOOKIT, GIRLS—C'MERE!
WASN'T IT THOUGHTFUL OF MY PUPILS TO REMEMBER ME THIS WAY?
I'LL BET A COOKIE JIMMIE SENT 'EM!
HEY! GET OUT OF MY FLOWERS!
YOU'RE COOKOO! THEY'RE FROM BOB KING! WHAT'D I TELL YOU?
OH, MY GOLLY! THEY AREN'T FOR US! THEY'RE FOR THE OLD MAID ACROSS THE HALL
WELL! WELL!! LET'S GIVE THREE CHEERS FOR THE OLD DEAR!
ALL RIGHT, ANN! HERE WE GO! HEADS, I TAKE 'EM OVER-TAILS, YOU DO
COME ON, HEADS!
I CAN SEE RIGHT NOW I'M THE BABY WHO GETS HOOKED ON THIS DEAL
WELL, I'M OUT OF IT!
MARTIN

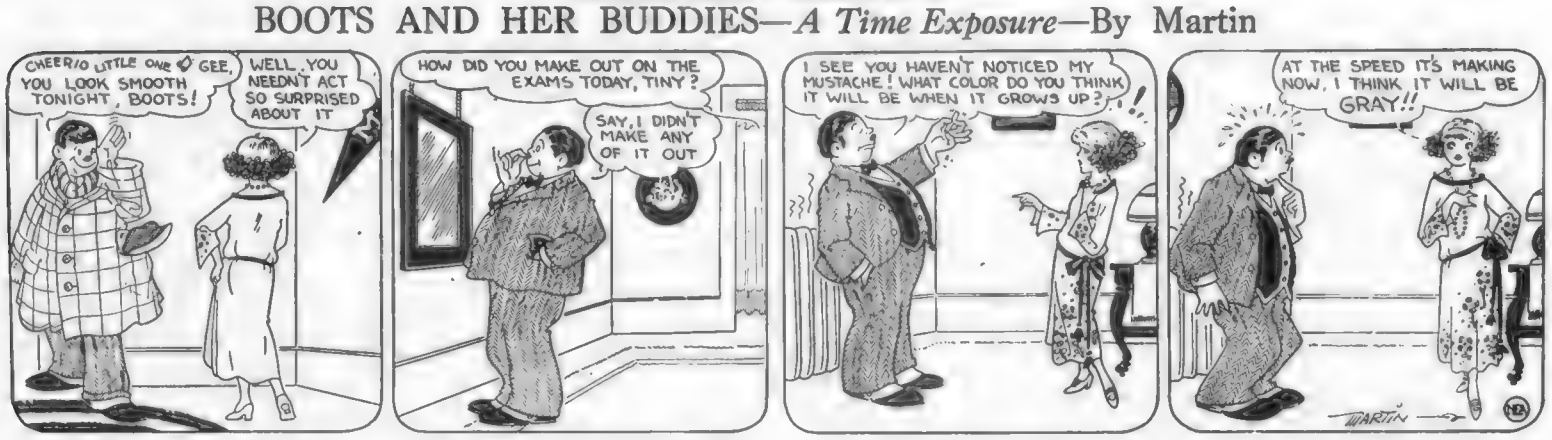
RELEASE THURSDAY, FEBRUARY 28

BOOTS AND HER BUDDIES—*A Color Scheme*—By Martin


BOOTS, I CAN'T SEE WHY YOU TURNED DOWN SO MANY FELLOWS JUST TO GO WITH TOM TONIGHT!
HE'S HOMELY AS A FIJI ZIGABOO!
NOT TO MENTION THE FACT THAT HE DANCES LIKE A TRUCK HORSE!
OH, ANN—BUT HIS BLACK EYES! THEY GO SO ADORABLY WITH MY NEW CHIFFON FROCK
MARTIN

RELEASE FRIDAY, FEBRUARY 29

BOOTS AND HER BUDDIES—*A Time Exposure*—By Martin


CHEERIO LITTLE ONE GEE, YOU LOOK SMOOTH TONIGHT, BOOTS!
WELL, YOU NEEDN'T ACT SO SURPRISED ABOUT IT
HOW DID YOU MAKE OUT ON THE EXAMS TODAY, TINY?
SAY, I DIDN'T MAKE ANY OF IT OUT
I SEE YOU HAVEN'T NOTICED MY MUSTACHE! WHAT COLOR DO YOU THINK IT WILL BE WHEN IT GROWS UP?
AT THE SPEED IT'S MAKING NOW, I THINK IT WILL BE GRAY!!
MARTIN

RELEASE SATURDAY, MARCH 1

BOOTS AND HER BUDDIES—*How About Next Christmas?*—By Martin

ROOMING ALONE. IS BLAH-H! SOMETIMES I GET SO LONESOME I EVEN TALK TO MYSELF!
GOODNESS! I SHOULD THINK YOU'D FALL ASLEEP!
WHY DON'T YOU STEP FORTH OCCASIONALLY?
THAT'S WHAT I WAS LEADING UP TO! CAN I HAVE A DATE SOMETIME SOON?
WHY, YES—IVORY! I'LL SEE WHEN I HAVE AN EVENING OPEN
YES, I CAN GIVE YOU A DATE FROM EIGHT TILL NINE, MAY THE TWENTY SEVENTH!
MARTIN

RELEASE MONDAY, MARCH 3

BOOTS AND HER BUDDIES—*Ernie's Just a Cut-Up*—By Martin

WHAT'S YOUR HURRY, BOOTS? THERE'S DATE PUDDING YET!
NOPE! I'VE EATEN THAT BEFORE! I'VE GOTTA HURRY OVER AND REHEARSE FOR THE CLASS PLAY
IF I POSSIBLY CAN I'LL COME AND SEE IT!
WELL, DON'T ON MY ACCOUNT! I ELOPE WITH THE CHAUFFEUR IN THE FIRST SCENE!
WHO IS THE LEADING MAN?
ERNIE HAYES!
WHAT! THAT FELLOW! ACT? WHY HE DOESN'T EVEN KNOW HOW TO BEHAVE!
MARTIN

RELEASE FRIDAY, MARCH 7

BOOTS AND HER BUDDIES—*The Eyes Have It*—By Martin

YOO HOO!! ANN! WAIT A MINUTE AN' I'LL WALK HOME WITH YOU!
OCULIST
I NOTICED YOU CAME OUT OF THE EYE SPECIALIST'S OFFICE!
HE'S THE BEST SPECIALIST IN TOWN TOO!
WHAT MAKES YOU THINK SO? WHAT DID HE SAY WAS THE MATTER WITH YOUR EYES?
NOTHING!
HE SAID THEY WERE WONDERFUL!
MARTIN

RELEASE SATURDAY, MARCH 8

BOOTS AND HER BUDDIES—*The Early Bird*—By Martin

AH-MERELY BEING IN YOUR PRESENCE SETS MY POOR HEART BEATING WITH ECSTASY
HAVE YOU SEEN A DOCTOR ABOUT IT?
ALL DAY LONG I DREAM OF YOU!
IS THAT WHY YOU ALWAYS LOOK SO SLEEPY?
WHY, THE FIRST THING EACH MORNING, BOOTS, I THINK OF YOU
OLD STUFF! YOUR ROOM MATE TELLS ME THE SAME THING!
BUT I GET UP AN HOUR EARLIER THAN HE DOES!
MARTIN

RELEASE MONDAY, MARCH 10

BOOTS AND HER BUDDIES—*Speaking From Experience*—By Martin

I JUST CAN'T DECIDE WHAT KIND OF A GIRL I NEED FOR A WIFE!
WHY NOT TRUST TO LUCK—THIS IS LEAP YEAR, YOU KNOW!
WELL, I HAVEN'T HAD ANY LEAP AT ME SO FAR!
HANG AROUND MASQUERADE BALLS! PERHAPS A DISGUISE WOULD HELP!
GEE, THERE MUST BE A LOT OF GIRLS WHO DON'T WANT TO GET MARRIED, THOUGH
WHY, HOW DO YOU KNOW?
I'VE ASKED 'EM!
MARTIN

RELEASE TUESDAY, MARCH 11

BOOTS AND HER BUDDIES—*Advance Preparedness*—By Martin

IS THAT YOU, BOOTS?
THIS IS ME, IF THAT'S WHAT YOU MEAN!
WHY, BOOTS - YOU LOOK SO TIRED! WHAT ON EARTH ·····??
TIRED?? SAY - I'D HAVE TO LOOK IN THE ENCY-CLOPEDIA TO TELL YOU HOW TIRED I REALLY AM!
IT CERTAINLY IS HARD WORK STUDYING FOR EXAMS!
INDEED IT IS, DEAR! HOW LONG HAVE YOU BEEN AT IT?
OH, I DON'T START TILL NEXT WEEK!
MARTIN

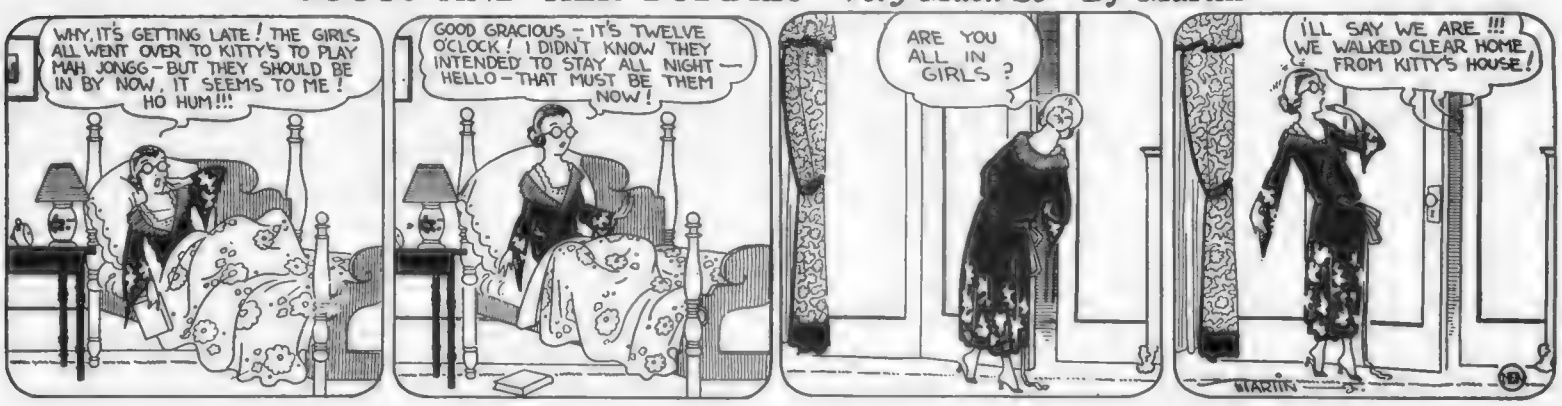
RELEASE WEDNESDAY, MARCH 12

BOOTS AND HER BUDDIES—*Figure This Out*—By Martin

BOOTS, WHAT ON EARTH ARE YOU LOOKING FOR?
MY HORRIBLE OLD ENGLISH BOOK!
OH, WAS THAT YOURS?
YES, WHERE IS IT?
I DUNNO - I HAVENT SEEN IT!
MARTIN

RELEASE THURSDAY, MARCH 13

BOOTS AND HER BUDDIES—*Very Much So*—By Martin


WHY, IT'S GETTING LATE! THE GIRLS ALL WENT OVER TO KITTY'S TO PLAY MAH JONGG - BUT THEY SHOULD BE IN BY NOW, IT SEEMS TO ME! HO HUM!!!
GOOD GRACIOUS - IT'S TWELVE O'CLOCK! I DIDN'T KNOW THEY INTENDED TO STAY ALL NIGHT - HELLO - THAT MUST BE THEM NOW!
ARE YOU ALL IN GIRLS?
I'LL SAY WE ARE!!! WE WALKED CLEAR HOME FROM KITTY'S HOUSE!
MARTIN

RELEASE FRIDAY, MARCH 14

BOOTS AND HER BUDDIES—*Tough Luck, Eph!*—By Martin

YOU'RE LATE AGAIN AS USUAL, EPHRIAM! SHAME ON YOU!
SORRY, MARGIE! I'LL SPANK MYSELF LATER ON! ALL SET FOR THE DANCE?
I'LL BE READY IN A JIFFY - SO DON'T FALL ASLEEP!
I HAVEN'T SEEN YOU LATELY, EPH! HOW HAVE YOU BEEN?
STUDYING TOO HARD! IN FACT I'VE HARDLY BEEN MYSELF, ONE MIGHT SAY!
OH, HOW JOLLY! THEN WE SHOULD HAVE A GOOD TIME TONIGHT!
MARTIN

CLIVE and AUGUSTA

Popular English Strip

HAPPY BIRTHDAY CLIVE!
A TIE, SOME HANDKERCHIEFS AND ONE SOCK?
THE SOCK IS FROM ME!
IT'S FOR HOARDING ALL YOUR MONEY IN. OR FOR FILLING WITH SAND AND HITTING PEOPLE WITH. OR FOR WEARING WHILE HOPPING OR FOR GIVING TO SOMEONE ELSE WHEN IT'S THEIR BIRTHDAY...
IT'S A VERY PRACTICAL PRESENT!
Poelsma
2-1

by JIM and GERRY RUTH

While in London, Jim and Gerry Ruth spent some time with two young men, Angus McGill and Dominic Poelsma, who produce the popular English comic strip, CLIVE & AUGUSTA, and then wrote the following interesting article. You'll recall that the Ruths did an interview with another London-based cartoonist, Reg Smythe, which appeared in CARTOONIST PROfiles #8.

London, home of the rock and land of the mod, is also the home of Angus McGill and Dominic Poelsma, creators of Clive, a popular English comic strip about an "Insufferable child who makes jokes about the Queen and religion" among other things.

Clive is written by Angus McGill, a native of northern England, who began his newspaper career when he was sixteen years old, roughly Clive's age. For the last ten years, he has had a column in London's Evening Standard. His writing style received recognition recently when he was named the descriptive writer of the year. Besides Clive and his column, Angus has collaborated on several children's books, and edited a book celebrating that grand old institution, the English Pub.

Clive is drawn by Dominic Poelsma, a native of Holland who reached London via Australia, where his family emigrated when he was a teenager. Dominic had done a strip in Australia called *Bush Christmas* when he was seventeen. Though he, like Angus, is somewhat over the magic age of thirty, he was recently chosen as teen-ager of the month, by

Clive & Augusta **by Angus McGill**

HELLO LITTLE GIRL I'VE COME TO READ THE METER!
MUMMY! IT'S THE BURGLAR! HE'S COME TO READ THE METER!
I'M MOST TERRIBLY SORRY ABOUT MY LITTLE GIRL...
THAT'S ALL RIGHT! SAY NO MORE!
JUST HAND OVER THE GOODIES!
1-25

Photos by Jim Ruth

ANGUS McGILL : "I don't read comics at all. Writing them exhausts my interest."

an editor who knew him only from his photograph. When the interviewer visited him and learned his true age, she wrote the story, but carefully avoided mentioning his age.

Clive, the teenage son of Mr. and Mrs. Bravo, a middle-class but rather "with it" couple and his precocious little sister, Augusta, came to life a little over three years ago when Angus and Dominic were introduced by their agent. "It's true we met in a very prosaic way" recalls Dominic, "but it seems like it was meant to be. A couple of months before the introduction, I had been told by an editor at the Standard that my drawing style would fit well on an illustrated page that Angus McGill edited for the paper every Wednesday. Early every Wednesday after that I ran out and bought a copy of the paper looking for the illustrated page, but never found it. I was beginning to think that neither the page nor Angus McGill existed when we met. It turned out that I was buying the first edition of the paper and Angus's page only appeared in the later editions."

It was Dominic who suggested that they work together on a comic strip. At first, Angus didn't think he would be good at "that sort of thing", but wrote up about 25 strips to see how it would go. "Originally Clive was an only child and the strip was a continuing story with a strong narrative line. It wasn't working out the way we wanted it, but by then we were both very interested and excited. We scrapped all the work we had done and began again."

Clive, as he now appears, is a teenager of indeterminate age. Although officially he is somewhere between 16 and 18½, he is often taken as younger. The stories run a week each.

The strip is very much a 50/50 deal. "Basically, we are quite good friends," says Angus. "We get together once or twice a week to talk over stories and ideas, but we call each other more often if we have any new thoughts on the strip. If I have a story which I am absolutely certain is good and Dominic doesn't think is funny, he draws it up anyway. Often he is so pleased with his drawing that he turns to liking the story. Again, he improves the ideas with his drawing."

When Angus thinks of an idea for a story, he writes it out on a "scrap" of paper and brings it along to Dominic when they meet. They discuss the idea and Dominic makes some

Clive & Augusta **by Angus McGill**

sketches for the strip, and from then on works it out alone. "I always work in the daytime, I like to know I have natural light." The finished work is done in pen and ink. Dominic does all the art work himself. "I couldn't do just the drawing up, I have to do it all, the lettering, the art work, everything. I know Clive in my mind, what he's like and what he's done."

Although Dominic identifies more with Clive than does Angus, they both agree that life for Clive is very different than it was for either of them. But then Clive doesn't find life much fun. He is constantly having changes of mood. "He is the height of fashion," explains Angus, "and a combination of innocence and sophistication. But if you look close, you find it's only pretended sophistication. He views his parents as slightly failing him."

They try to keep the ideas very current and the background very vague. Dominic points out that he never draws a full picture of the front of the house. You never see the same view twice. He feels that this allows more people to identify with the

DOMINIC POELSMA

"Formal art training does restrict you somewhat in doing cartoon art."

Clive & Augusta

by Angus McGill

CLIVE! IT'S ENID!
WAIT TILL YOU SEE HER!
SHE'S WEARING THOSE OLD RED PLASTIC BOOTS AND THAT TERRIBLE BLUE COAT WITH THE HEM LET DOWN AND HER DAD'S DEMOB TRILBY! YOU NEVER SAW SUCH A SIGHT!
2-19
HE'LL BE RIGHT DOWN.
Doclona

strip.

So far, there have been no restrictions placed on their work by the paper which serves an educated public. This allows them to say things that might not be permitted elsewhere. Nor is the strip limited to the number of panels which may appear each day. Sometimes there are three panels, sometimes six. Once they took twelve panels to do a gag. "The only thing that restricts us," jokes Angus, "is what Dominic feels like drawing. For example, we had an idea for a rock concert but he felt it was too complex, that it would only clutter up the page."

The only problem with the strip seems to be the deadlines. Officially they are supposed to work two months ahead of publication, but the average lead time is about five weeks. They both feel that when they work any further ahead that they lose the sense of immediacy, and they like to feel that it is happening NOW. They would much prefer to have a time limit of about three weeks.

Angus, an old hand at writing, just thinks of the ideas. "They just come to me," he says. "I don't read comics at all. Writing them exhausts my interest. Besides, I worry that I might pinch an idea." Dominic, on the other hand, has his favorite strips which he reads every day. "I read the ones I like," he laughs, "naturally I read Clive."

Dominic, whose background is mostly in fashion and illustration, has been drawing since he was a boy. "I have had little formal art training," he admits. "Oh, I took some life drawing and sculpture classes in the evenings when I was in Australia. The advantage of art school is that

Clive & Augusta

by Angus McGill

Clive & Augusta **by Angus McGill**

HELLO RUBY-DUBY!
THIS IS CLIVE. YOU KNOW. I WAS TELLING YOU ABOUT HIM!
© Beaverbrook Newspapers Ltd. 1971
Distributed by Universal Press Syndicate.
CLIVE! HA HA HA HA! HAA HAA HAA HAA! OH MY GOODNESS! HAAA HAAA HAAAA AAAA AAAA!
2-15
THAT WAS RUBY-DUBY!

you learn not to distort without purpose." He believes that formal art *training* does restrict you somewhat in doing cartoon art.

Clive's popularity is not limited to the newspapers. Over 100,000 pocketbooks have been printed for the European market.

Irish papers, by the way, are talking about publishing the strip in the Irish language, the official but little used language of that country. Both men enjoy doing the strip and hope it has a long life. Many strips, they feel, live beyond their life span and become period pieces. "Maybe, if we both lose interest," Dominic reflects, "If we get out of touch with things, we'll give it up and Clive will just quietly slip away." But if that day does come, Angus will still be busy with his writing and Dominic with "such unproductive things as painting and sculpturing." ●

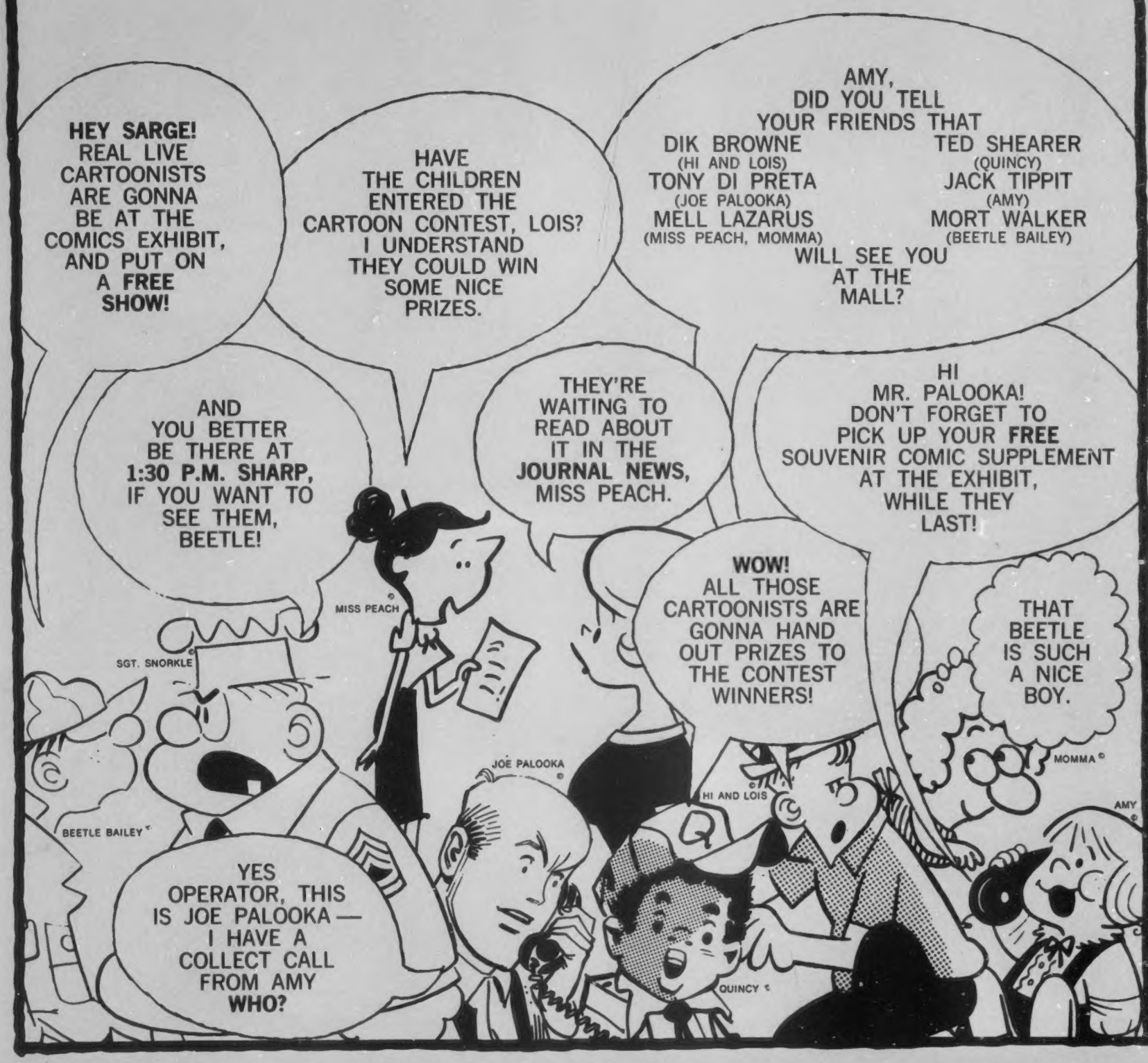
Clive & Augusta **by Angus McGill**

I'VE JUST HEARD THIS SCREAMINGLY FUNNY JOKE!
WHAT ARE HIPPIES FOR?
I DON'T KNOW. WHAT ARE HIPPIES FOR?
TO KEEP YOUR LEGGIES ON!
© Beaverbrook Newspapers Ltd. 1971 / distributed by Universal Press Syndicate.
Poelsma
1-11

design: david folkman

THE COMICS: An American Tradition

Exhibit of Original Comic Art
February 28 - March 4, Nanuet Mall, Upper Level
Nanuet, Rockland County, New York
Live Show Featuring 6 Famous Cartoonists
Saturday, March 4, 1:30 p.m., Mall Arcade
Coordinated by David Folkman


HEY SARGE! REAL LIVE CARTOONISTS ARE GONNA BE AT THE COMICS EXHIBIT, AND PUT ON A FREE SHOW!
HAVE THE CHILDREN ENTERED THE CARTOON CONTEST, LOIS? I UNDERSTAND THEY COULD WIN SOME NICE PRIZES.
AMY, DID YOU TELL YOUR FRIENDS THAT DIK BROWNE (HI AND LOIS) TED SHEARER (QUINCY) TONY DI PRETA (JOE PALOOKA) JACK TIPPIT (AMY) MELL LAZARUS (MISS PEACH, MOMMA) MORT WALKER (BEETLE BAILEY) WILL SEE YOU AT THE MALL?
AND YOU BETTER BE THERE AT 1:30 P.M. SHARP, IF YOU WANT TO SEE THEM, BEETLE!
THEY'RE WAITING TO READ ABOUT IT IN THE JOURNAL NEWS, MISS PEACH.
HI MR. PALOOKA! DON'T FORGET TO PICK UP YOUR FREE SOUVENIR COMIC SUPPLEMENT AT THE EXHIBIT, WHILE THEY LAST!
WOW! ALL THOSE CARTOONISTS ARE GONNA HAND OUT PRIZES TO THE CONTEST WINNERS!
THAT BEETLE IS SUCH A NICE BOY.
MISS PEACH ©
SGT. SNORKLE ©
JOE PALOOKA ©
HI AND LOIS ©
MOMMA ©
AMY ©
BEETLE BAILEY ©
QUINCY ©
YES OPERATOR, THIS IS JOE PALOOKA — I HAVE A COLLECT CALL FROM AMY WHO?

SPECIAL SPORTS ISSUE
of the
National Cartoonists Society
Magazine 'The Cartoonist'
A Collector's Item

Original bronze and black cover was designed especially for this edition by famous MAD Magazine cartoonist, Al Jaffee. Chock-full of humorous cartoons and articles by many of the world's greatest cartoonists. Page after page of photographs of cartoonists, entertainers, famous athletes, and sports personalities taken at the past six Cartoonists' Sports Night Dinners are included.

'The Cartoonist' is available in limited numbers for only $ 3.00 per copy (This includes postage and handling...Price and Inventory on this collector's item are subject to change without notice). When ordering, please send check or money order payable to the National Cartoonists Society and send it to Marge Devine, Scribe, Natl. Cartoonists Society, 9 Ebony Court, Brooklyn, New York 11229.

HURRY! WHILE THEY LAST! ORDER YOUR COPY TODAY!